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By Nuala Sawyer

THE FIGHT TO SAVE S.F.'S NEON SIGNS
PAGE 6

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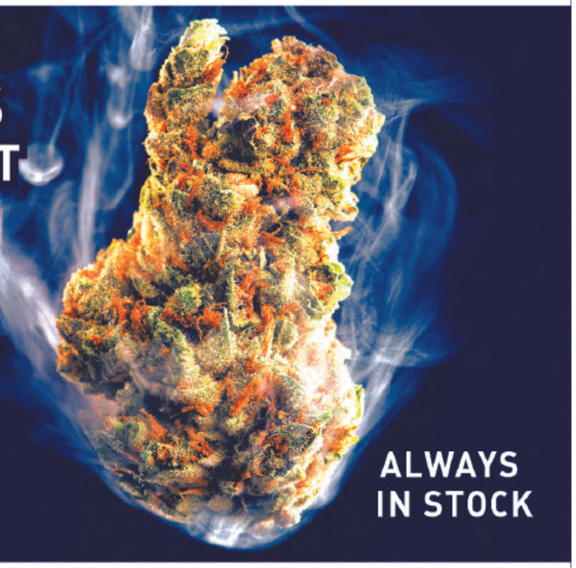

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TO SUBMIT A STORY IDEA:
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COMMERCIAL PRINTING

EVP OF COMMERICIAL PRINTING
David Ceccarelli,415-359-2860, davidc@sfmediaco.com

DISTRIBUTION

SF Weekly is available free of charge in the Bay Area, limited to one copy per reader. SF Weekly may be distributed only by authorized independent contractors or distributors. No person may, without prior written permission of SF Weekly, take more than one copy of each issue.

SUBSCRIPTIONS

Domestic subscriptions are $60 for six months or $115 for 12 months. Mail to: Subscriptions/SF Weekly, 835 Market Street, Suite 550, San Francisco, CA 94103.

VERIFIED® AUDIT CIRCULATION

The *SF Weekly* is published Thursdays by San Francisco Media Co. *SF Weekly* is located at 835 Market St. Suite 550, San Francisco, CA 94103.

SFWEEKLY.COM

VOL. 38 | NO. 7
FEBRUARY 14, 2019

THE APOTHECARIUM HAS BEEN SOLD!

But all is well for the dispensary's 200 employees, who got stock options.

By Zack Ruskin

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ADULT. ENTERTAINMENT

For 20 years, Adam Lee Miller and Nicola Kuperus of Adult. have made haunting electronica.

By Peter Lawrence Kane

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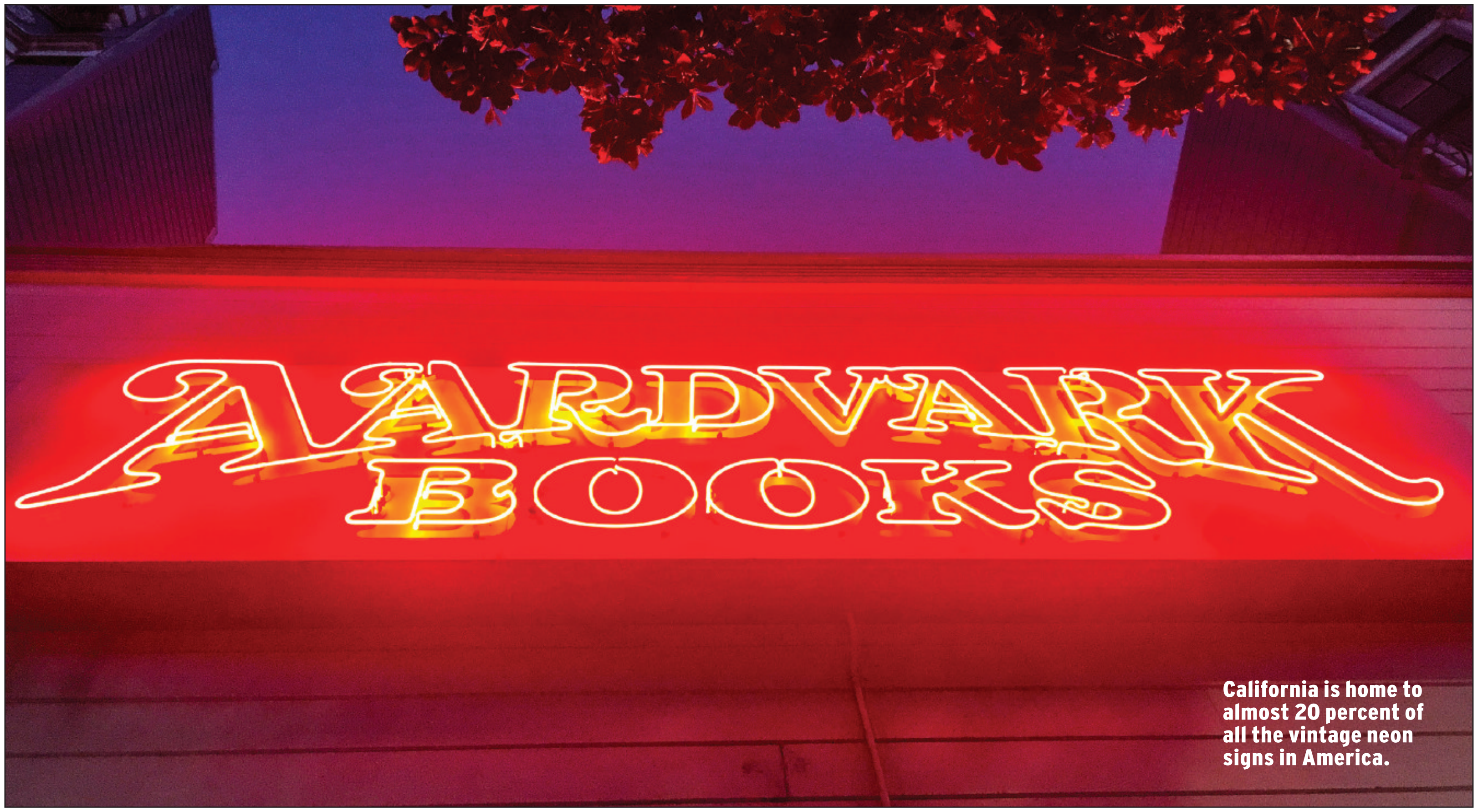
Explore, Explain, and Sustain Life

The Noblest Gas

Aardvark Books may have closed forever, but a small and passionate network of neon preservationists hopes to save its glowing sign.

By Ida Mojadad



California is home to almost 20 percent of all the vintage neon signs in America.

Photo by Ida Mojadad

The night Aardvark Books ended its 40-year run on Church Street, customers could be seen carrying stacks of books from near-empty shelves past farewell signs that hinted at some unfinished business. The loss of a beloved bookstore was one thing, but the building itself was another. The modest plea "Neon sign, anyone?" was accompanied with a slightly panicked "Please rescue our neon sign!" in the window display.

Employees said that some customers expressed interest, but once the reality of how much it would cost to remove Aardvark's red vintage sign settled in, they backed out. It's no easy task; you'd have to pay people for their labor, hire an electrician, rent a crane, secure a vehicle big enough to hold the sign, and locate storage space. All told, sign-removal experts have estimated that relocation would cost between $500 and $4,000.

"There's a lot that can go wrong with sign removal," says Al Barna, co-author of *San Francisco Neon*, which is also the name of a network of neon-sign enthusiasts. "People are interested in these signs, and they're all worth saving."

Barna and his longtime partner, Randall Ann Homan, would know. They released a *Saving Neon* guide in November, and hold an annual Neon Speaks Festival and Symposium every April. Dozens of people have reached out to the couple about Aardvark's sign in but few have committed — especially considering they would still need permission from the building owner and, potentially, permits from the city for temporarily obstructing a street or sidewalk.

Paul Hayes has the studio space to hold Aardvark's sign in the Bayview, where it would live among a sort of artists collective, but he needs to raise funds to remove it. Hayes is still waiting for a return call from the new building owner, whose representative says is still working through the space's transformation but who might want to form a removal partnership.

"She's well aware of the interest there. She understands the historical value," says Andrew Falzone, a real estate agent for the new owner, whose name he declined to give. "I don't think the sign is going anywhere anytime soon."

Should no one in the Bay Area be willing or able, an elementary school teacher in Reno is inclined to step in. Will Durham has saved more than 100 signs for the past couple decades through the Nevada Neon Project, and he's working on launching a museum similar to the Museum of Neon Art in Glendale. His state representative, Assemblymember Sarah Peters, is even introducing legislation to make neon the official chemical element of Nevada.

"You realize this is part of something bigger," Durham says of the growing interest in neon. "This was something that was curiously overlooked and now people are starting to recognize the significance. The legacy is being preserved."

As other forms of lighting — plastic, cheap, and machine-made — rose decades ago, neon fell into disrepair and became associated with blight. But local neon glass artists like Shawn Peterson and Jim Rizzo, who both operate in Oakland and worked on the Castro Theater sign restoration in 2008 for the *Milk* biopic, are seeing a return to neon as an art form in the last decade. Plus, handmade neon can last decades, where LED likely won't.

"They all looked the same, all capital bold letters, and nobody wanted anything different," Peterson says of signs she used to make. "Now it's super-trendy in office spaces. In general, people are more creative now."

Relatively new signs include the Capo's in North Beach, which Rizzo made, and the ones adorning Black & Blue Tattoo and Fiat Lux in the Mission. The latter two are up against the window rather than in a metal cabinet, which provides an opportunity to look up close at the transformers, phosphorous tubing, and flowing gas.

The city seems similar value in preserving neon signs. SF Shines gives grants to improve storefronts, but beloved signs like Doc's Clock also received a special vintage designation under the Planning Code allowing it to be moved to the dive bar's new location at 2417 Mission St. The re-lighting ceremony in September drew a crowd that erupted into cheers as the glow of neon — made possible by roughly $13,000 in crowdfunding — lit their faces once again.

But other signs under threat from a business move or closure often don't get the same attention. Despite the collective mourning of Aardvark Books, the effort to save its sign has been largely behind the scenes, with Homan and Barna as de facto facilitators as they continuously draw attention to needed repairs.

In the same neighborhood as Aardvark, old-school Market Street diner It's Tops isn't on the chopping block, but its vertical section — reading "fountain" in Art Deco lettering — is losing its shine. A couple blocks west, however, Homan and Barna says Safeway has continuously maintained its sole neon sign.

California is home to 19 percent of the country's surviving vintage signs — more than 1,000 — according to historian Debra Jane Seltzer's 2018 survey through RoadsideArchitechture.com. That also means the state is losing more of these neon signs than other parts of the United States. (Texas is next, with about eight percent of the country's neon signs.)

Once rescued, signs often need restoration that must be done carefully to retain the vintage look. One of the biggest threats to the longevity of neon signs? Pigeon droppings. The birds everyone loves to hate can turn something as simple as a left-open valve into a warm new home and a nightmare for cleaning. Durham once had to remove hundreds of pounds of bird waste from a long-abandoned Reno casino sign that has yet to be restored.

Whether or not the Aardvark sign has pigeon droppings inside has yet to be determined. Falzone says the new building owner of 227 Church St. is still wrinkling out renovation plans and may have an update in the coming weeks. Like the rest of their neon sign network, Barna and Homan hope it can remain part of the neighborhood's fabric and visible to the general public.

"Often, the sign just goes in the basement because no one really knows what to do with it," Homan says. "We always say it's valuable as a sign because it brings people to the business. We actually want to see the sign stay in the city landscape and not displaced to people's backyards or private collectors."

Ida Mojadad is a staff writer at SF Weekly.

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Deep-Six on Deep Tissue Massage

A short-term amnesty measure delayed the expulsion of massage therapists from the Mission's ActivSpace, but a citywide crackdown may be on its way.

By Joe Kukura

Last week's threatened eviction of nearly 50 massage therapists from a Mission District building has been temporarily averted, thanks to a a proposed 30-day amnesty measure from Sup. Hillary Ronen. If passed, the legislation presents a glimmer of hope that the San Francisco Department of Public Health (DPH) will refrain from cracking down on a zoning conflict that prohibits dozens of small massage therapists from practicing at their current location, the office complex ActivSpace at 18th Street and Treat Avenue.

The Mission District location is home to an eclectic collection of some 300 businesses, ranging from massage therapists to psychologists to hairstylists. ActivSpace is a chain that operates similar shared spaces in Berkeley, Portland, and Seattle, where small businesses can rent space at a much lower cost than the market value in those increasingly priced-up cities.

"I can be a woman business owner in San Francisco, doing what I love," says Helen Hickman, who's been practicing structural bodywork at ActivSpace since 2009. "Rent is not astronomical. It's something I can work with and not have have to overcharge my clients."

But ActivSpace's massage therapists and tattoo artists received a Jan. 22 letter from the DPH demanding they "within 40 days of the date of this notice, discontinue all massage, including foot massage, at 3150 18th Street." The letter notes that "new massage uses were no longer permitted" in neighborhoods zoned for production, design, and repair (PDR).

That PDR zoning was specifically changed in 2017 to prohibit massage uses as part of a larger effort to ban tech offices from the neighborhood and prevent the displacement of blue-collar workers and communities of color. PDR spaces are disappearing from San Francisco, no doubt. But that change brought the unintended consequence of preventing any non-industrial businesses from setting up shop in the area.

This recent crackdown on massage practitioners comes in the wake of former Sup. Katy Tang's anti-sex trafficking legislation, which granted the DPH broader powers over small massage businesses. In a bizarre twist, the ActivSpace venue is represented by attorneys at Farella Braun + Martel — the very law firm that just hired Tang.

Courtesy photo

Thus far, the 44 massage practitioners and seven tattoo artists who received DPH letters have not secured legal representation. But less than 48 hours before they were required to give move-out notice, Ronen held a meeting with the imperiled tenants to announce her plans to work with the City Attorney, the DPH, and a number of agencies to get the massage therapists a short-term reprieve.

That meeting resulted in a short-term amnesty proposal Sup. Ronen introduced to the Board of Supervisors Tuesday. Under the ordinance, anyone operating at ActivSpace as of Jan. 15 was essentially grandfathered in to continue legally for another 30 days, as long as they file "applications for all appropriate permits" during that time.

"Closing nearly 100 small businesses on the same block, all at once, would be an economic crisis for the Mission," Sup. Ronen said in a release. "The ordinance that I have authored will prevent the displacement of these businesses by providing amnesty to them under the Planning Code."

"It will allow the businesses currently operating in ActivSpace to be considered legal non-conforming uses and thus allow them to remain in the building as long as they file all appropriate permit applications within 30 days."

According to many of the massage therapists, ActivSpace never informed them that their businesses were prohibited under the PDR designation. Some therapists have been practicing there for more than 10 years.

"They were 100-percent misled," says Candace Combs, owner of In-Symmetry Spa and president of the Mission Creek Merchants Association. "It was only ever supposed to be light industrial with a little retail."

Nevertheless, attorneys for ActivSpace say they're optimistic that Ronen's legislative fix can keep the businesses operating there.

"We are eager to work with our valued tenants and the city to craft a solution that will allow them to continue to pursue their small business enterprises at ActivSpace," Farella Braun + Martel attorney Steven Vetter tells *SF Weekly*.

The near-crisis with ActivSpace's clients does not bode well for bodyworkers across the rest of the city.

"It's not just about massage. It's about acupuncture, it's about chiropractors," Combs tells *SF Weekly*. "Right now, massage has been served [eviction papers]. But the way the building is zoned, anyone who's not light industrial is going to get kicked out."

And the news was shocking to many of the primarily women-owned small businesses at ActivSpace, who felt blindsided by the situation.

"ActivSpace never brought to my attention needing permits, or anything like that," Hickman tells us. "They never said, 'You're going to need this to practice here.' "

Communication about the new zoning laws was obviously inadequate. While ActivSpace should have known something was up, action wasn't taken until a Jan. 14 complaint to the DPH (signed incognito by "a concerned citizen") listed more than 300 massage businesses across San Francisco allegedly operating without licenses. Many of these operations were actually licensed by the DPH, but an investigation was still initiated and the ActivSpace massage evictions were set in motion.

Only around 20 of the 325 massage businesses named in the complaint do business at ActivSpace. This indicates that massage practitioners across the city could soon face similar ousters, even if they are fully licensed.

The results of the new zoning are already having a negative effect. After the first batch of DPH move-out orders were issued to massage therapists at ActivSpace, a number of affected businesses decided they didn't want to fight and are moving out.

Ronen's proposed legislative fix would require remaining massage businesses to apply for DPH permits, with no guarantee that their costly applications will be approved.

Some are staying put for now, holding out hope for that this compromise works.

"I'm keeping my office," Hickman tells *SF Weekly*. "I really feel that Hillary [Ronen] is going to be able to make a difference."

Regardless of whether Ronen can successfully keep massage tenants at their current digs, the controversy could have ripple effects on body work practitioners in every neighborhood across the city.

"I really hope that this is going to open San Francisco's eyes to the fact that massage therapy is health care," Hickman continues. "It's not sex trafficking. People are using this as healthcare treatment."

It's likely we'll see a lot more legitimate body work practitioners ensnared in a dragnet designed to shut down underground massage parlors. But at least for now at Activspace, the mass evictions of businesses practicing massage is tabled.

Joe Kukura is an SF Weekly *contributor.*

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Apothecarium Acquired!

Toronto's TerrAscend spends $118 million to buy one of San Francisco's most popular dispensaries.

CHEM TALES
BY ZACK RUSKIN
QTY: 52

The Canadian takeover of cannabis has officially arrived in San Francisco.

On Tuesday, The Apothecarium — one of the Bay Area's most venerable dispensaries — announced that Toronto biopharmaceutical and wellness company TerraAscend will buy it. In a statement, Apothecarium's Chief Marketing Officer Eliot Dobris noted that the $118 million deal will lay the groundwork for additional locations around the country.

Before anyone frets over the fate of Apothecarium's three local locations — currently, there are stores in the Marina, SoMa, and the Castro, plus a fourth dispensary in Las Vegas — the company has stated that it doesn't expect the TerrAscend acquisition to cause any substantial changes to staffing or operations.

"Our CEO and leadership team will be staying on in their current roles," Dobris confirmed in the release. "No major changes are planned for our dispensaries: Prices, people, and products will be staying steady."

One intriguing bit of information included in Tuesday's announcement is the revelation that all full-time Apothecarium employees — including budtenders — will receive TerrAscend stock as part of the deal.

In a statement issued by Apothecarium CEO Ryan Hudson, he underscored the importance of making sure those employees were protected.

"It was also a priority for my co-founders and I that our employees be well taken care of," Hudson writes. "I'm proud to say that all of our full-time employees will receive stock in TerrAscend. The fact that TerrAscend wanted that too says a lot about them and is a big part of the reason we're so happy to be working with them."

Elsewhere, Hudson also touches on the fact that Apothecarium was courted by various suitors before deciding to team with TerrAscend. He notes that his company opted not to align with organizations focused on tobacco or alcohol, a possible indication that industry heavyweights like Altria — the parent company of Philip Morris, which recently spent $1.8 billion for a 45-percent share in the cannabis company Cronos — may have expressed interest at some point.

Notably, Hudson bills the TerrAscend deal as a necessary step in securing its employees' job security.

"The industry is undergoing massive change and consolidation, and regulatory turmoil," he writes. "We have around 200 employees to think about. To secure their jobs, it was clear that we needed to partner with another company."

It's fair to question whether the "security" Hudson refers to is inextricably tied to Apothecarium's desire to expand beyond the Bay Area.

With the opening of the company's Las Vegas location in 2016, it became clear that Hudson was eyeing an enterprise that transcended state lines. As more and more states vote to allow medical and recreational cannabis, the appeal of welcoming an established dispensary that knows the ropes and already has a proven track record is undeniable, putting Apothecarium in an enviable position to enter new markets as soon as they form.

Meanwhile, according to data published by the job search database Glassdoor, job openings in the cannabis industry have increased by 76 percent in the last year. A February report from *CNBC* adds that cannabis workers across the country are currently earning, on average, "11 percent more than the U.S. median salary of $52,863." While these statistics don't empirically negate Hudson's concerns regarding employee job security, they do indicate that pivotal staff members at companies like Apothecarium are in high demand.

There is little value in trying to predict how the TerrAscend acquisition will shape the future of the Bay Area cannabis industry beyond the fact that the Silicon Valley blueprint for success appears to be in play.

Hopefully, efforts to improve value and appeal to potential buyers will not hinder the underlying mission of businesses like Apothecarium, but it's too soon to tell. So far, there is no reason for pearls to be clutched, but given one of the best attributes a dispensary can achieve is having a diverse array of inventory, it's only fair to wonder how the addition of new leadership (and their pre-existing partnerships) will be reflected in the products for sale.

"We believe The Apothecarium is the model for operational excellence and will set the tone for our US cultivation and retail expansion," TerrAscend President Matthew Johnson said in a press release. "We admire their philanthropic dedication and local community engagement."

As do the people of San Francisco, who will now need to watch closely to see if the region's most popular cannabis entities continue to avoid the looming pitfall that comes with the territory: putting customers second to profit. For now, it appears Apothecarium is committed to doing things the right way. Let's just hope their priorities don't go up in smoke.

Zack Ruskin covers news, culture, and music for SF Weekly.

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Finding liability for falling trees

By Chris Dolan

Recently, I addressed a question posed by a reader who asked who is responsible for damage caused by a tree branch falling from an adjacent yard and crashing through the roof of their house, narrowly missing their child. The article addressed the answer to that question with the assumption that it was a tree owned or maintained by a municipality. This week, I will address trees owned by individual, non-governmental owners.

The reader's inquiry involved a neighbor's tree overhanging their property. State law provides that the owner of a tree whose branches overhang an adjoining landowner's property is liable for damages caused by the overhanging branches. Therefore, if your neighbor's tree drops a branch and causes injury to a vehicle, person, or structure, they are liable to you for the damages caused.

In general, you are legally allowed to take it upon yourself to cut off any tree branch that overhangs your property from the point where it crosses the boundary. Courts have ruled that shade and debris cast by a neighboring branch, blocking light, clogging gutters, deteriorating a roof, etc., can constitute a nuisance, thereby making the tree owner liable for any and all damages caused. Even insignificant damages will implicate a legal right of action, although the recovery of damages is generally be proportional to the extent of the injuries. Indeed, in the 1952 case of Grandona v. Lovdal, the Supreme Court of California ruled and reasoned as follows: "Trees whose branches extend over the land of another are not nuisances, except to the extent to which the branches overhang the adjoining land. To that extent they are nuisances, and the person over whose land they extend may cut them off, or have his action for damages and an abatement of the nuisance against the owner or occupant of the land on which they grow; but he may not cut down the tree, neither can he cut the branches thereof beyond the extent to which they overhang his soil."

However, there is a a major caveat to this general rule: some jurisdictions, like Sausalito, have specific tree ordinances that may prohibit this kind of self-help. Before altering a tree, it is advisable to look into any such tree ordinance in effect in your jurisdiction. Additionally, even when no local ordinance exists, it would likely be beneficial to first talk to your neighbors before altering a tree rooted on their property; people can get very wound up over trees and it's never wise to create unnecessarily hostile relationships with your neighbors.

If you have suffered harm from your neighbor's trees but the neighbor will not consent to altering the tree, you can file an "action for abatement" requesting the court to order your neighbor to remove the trees or, in the alternative, to allow you to cut the branches back to your neighbor's property line. In Bonde v. Bishop, again in 1952, the California Court of Appeals reasoned with respect to an action by a tree owner against his neighbor who cut back the branches: "The finding that the tree in question was a constant menace to the property of the defendants is sustained by the testimony to the effect that in the past large branches had fallen on the roof and porch of defendants' house, one of such branches tearing a hole in the roof; that the leaves filled the gutters, and littered the porch and lawn. Clearly, under the testimony appearing in the record here and the findings of the trial court, this tree was 'an obstruction to the free use of property, so as to interfere with the comfortable enjoyment of life or property.'"

If a fallen branch from a neighbor's tree causes injury to a vehicle, person or structure, they are likely liable for the damages caused.

Courtesy photo

In the case presented here, where a tree with previous, known rot damage fell on a house and punched through the roof into a child's bedroom, there is likely have a strong case for holding your neighbor liable for negligence as well. Actions in negligence hold property owners responsible for failing to take reasonable care to prevent foreseeable damage to others as a result of dangerous conditions on their property. If one is successful in proving that a neighbor negligently maintained their property, one would have the right to recover both economic losses (property damage, cost for clean-up, medical expenses, etc) and non-economic damages such as pain, disfigurement, emotional distress, anxiety, and, in the child's case, treatment for what sounds like Post Traumatic Stress Disorder.

Homeowner's insurance covers economic losses caused by falling trees, so you should open a claim with them. They will later seek reimbursement from the neighbor's insurance. As for claiming negligence and seeking to recover non-economic losses, I would recommend speaking with an experienced trial lawyer to assist in making the case.

Christopher B. Dolan is owner of the Dolan Law Firm. Email questions and topics for future articles to help@dolanlawfirm.com.

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Mission Statements

While past efforts to preserve the neighborhood's cultural backbone have focused primarily on affordable housing, United to Save the Mission rolls back gentrifying behavior one small business at a time.

By Nuala Sawyer

For decades, Erick Arguello has been volunteering his time to preserve the Latinx culture of the Mission District. He was raised there, he went to Mission High, and he's watched as the main corridors of the neighborhood have slowly evolved. Businesses for the thousands of working-class residents have closed, rent-controlled housing units have been bought and converted into condos, and upscale restaurants have replaced small, family-owned taquerias.

While San Francisco is always changing, the Mission District has become ground zero for gentrification. It's warm and sunny, it has two BART stations, and it's filled with cheap eats and excellent nightlife. In spite of a widespread perception that the Mission is so gentrified that its salvation has become a lost cause, Arguello has never wavered in his belief that the neighborhood is still worth fighting for. In 1999, he helped found Calle 24, a grassroots, volunteer-run group that protects the diverse array of merchants, families, and artists who call the the 24th Street corridor home.

In 2014, the city made Calle 24 an official cultural district.

"We'd been advocating with businesses — particularly mom-and-pop businesses — for a long time, to make sure they get the services they need in a culturally competent manner," Arguello, who still volunteers with Calle 24 today, tells *SF Weekly*. "We had to bring their issues to the forefront, because we saw with gentrification that these businesses could disappear easily."

In the Mission, it's largely people of color who dedicate hours of their week to combating the destructive influx of wealth, in an effort to protect their neighbors. These are people who spend their free time organizing marches, who take days off work to go to Board of Supervisors hearings, and who toil over their computers late into the night studying the city's planning code.

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The historic Tower Theater has been empty since 2007.

Photo by Kevin Hume

In a sense, that's nothing new; the formation of Calle 24 has made official the type of organizing that many local activists had been working on for decades. And while much of the press around the neighborhood's efforts to stem the tide of displacement have focused around major housing projects — like the so-called Monster in the Mission, which threatens to bring more than 300 luxury units to 16th and Mission streets — this is far from the only work longtime residents are doing to ensure that the neighborhood remains a comfortable, safe, and culturally aware space for its most vulnerable residents.

These activists have also, for at least 10 years, asked incoming businesses to sign what are known as "memorandums of understanding."

Today, the coalition United to Save the Mission has taken on the task of negotiating these MOUs. Born in 2015, it's made up of a wide array of organizations and individuals, a sort of umbrella coalition. It includes the Housing Rights Committee of San Francisco (which advocates for tenants' rights), the Redstone Labor Temple (made up of a variety of nonprofits and artists operating in the old Redstone building on 16th Street), Our Mission NO Eviction, youth empowerment group HOMEY, custom furniture and design-build firm Factory 1, and many more.

"United to Save the Mission came from a very grassroots place to organize and protect the Mission," Arguello says. "A lot of nonprofits, businesses, and individuals came together to give the community a chance to evaluate and think about what people can do to slow down, or stop the wave of gentrification."

Using its members' wide array of skills, United to Save the Mission has slowly become a powerhouse in the neighborhood. It provides support for commercial and residential tenants facing eviction and negotiates with new developers about affordable units. By drafting commercial MOUs, the organization helps incoming businesses provide local jobs, bilingual menu and signage, low-cost items, and services that meet the need of the predominantly Latinx community.

MOUs have historically been used as a means to help incoming shops, restaurants, and developments be friendlier to the people who live in the Mission, as opposed to just those who commute in or hang out there on Saturday night. While San Francisco's Planning Department already has extensive guidelines for commercial spaces, MOUs aren't an extra layer of city bureuacracy. They're entirely neighborhood-driven, and much of what they do comes down to two things: education, and securing commitments from the new businesses to operate in good faith.

"People should do their homework when they come to the neighborhood, and know what's going on," Arguello says. "They shouldn't be surprised about the activism and the sheer fight for survival. There's been enough articles in the paper about what's happening here."

It's no small task. No one gets paid to work for United to Save the Mission, and each MOU takes between 20 and 60 hours of volunteer work to complete. But for everyone involved, the payoff of preserving the longtime businesses and families in the neighborhood feels worth it.

One such business is quinceañera and formal-wear store Latin Bridal, located two blocks from 24th Street BART, and half a block from an empty lot where a 2015 house fire killed one resident and displaced dozens. To owner Silvia Ferrusquia, the preservation of the Mission is personal.

"Latin culture is part of San Francisco culture," she says. "When we go, the Mission is not the Mission anymore. If everyone goes, it's just one more city in the whole U.S. — and it's boring. Who cares about San Francisco if it's not San Francisco?"

Ferrusquia opened her shop in 1990, and has seen the neighborhood change around her. When she first started, she was selling dresses in a 750-square-foot store on 24th Street. Business was booming.

"My vendor said, 'How can you sell this much? This is the smallest bridal business in the country!' " she laughs. "We were selling almost a million dollars a year. We went up to 12 employees there — in such a small store. I don't know how we did it!"

But Latinx residents have gradually left the Mission due to evictions, rising rents, and limited job opportunities. In 2015, the San Francisco Budget and Legislative Analyst stated that the neighborhood has lost 27 percent of its Latinx community and 26 percent of its families with children since 2000.

The ramifications of this show up in odd ways. For years, Ferrusquia bought the same amount of Halloween candy to hand out to kids, and she would always run out. A few years ago, she began finding herself with leftovers at the end of the night. There simply aren't as many families in the neighborhood, and for a quinceañera dress shop — which brings in an entire family for the special occasion of purchasing a gown — this loss is enormous.

"Americans don't buy from us," Ferrusquia states simply. "This is a special place for Latin people. It's the soul of the Mission, this kind of business."

Preserving cultural hubs like Latin Bridal is just one of the many goals the coalition behind United to Save the Mission works toward. And while it might seem like a stretch to link a new ramen place signing one of their MOUs with the long term preservation of a quinceañera shop, it's really not. The more jobs, shops, restaurants, and housing there are for people who live in the neighborhood, the less likely it is they'll leave — and the more likely it is that Ferrusquia will be able to work

The Mission's demographics have changed in the past few decades, as more Latinx families move out.

Photo by Kevin Hume

in the store she loves until she decides to retire.

At first glance, the MOUs that United to Save the Mission provides to new businesses include some radical requests. Each first draft is customized for the business the volunteers approach; a restaurant, for example, wouldn't get the same copy as a coworking space. So the requests vary, from selecting certain paint colors to incorporating awnings, but they're always incredibly thorough, covering everything from hiring local employees, to creating spaces that are visually in line with the Mission's cultural history, to having lower-priced items on the menu.

While new business owners may bristle at someone suggesting they operate in a certain way, the MOUs are not done with malicious intent — far from it. A business that serves a wide array of clients tends to be one that lasts longer, and conversely, a community that uses and appreciates that business will fight for its survival.

"We've seen on our side some businesses do not cater to everyone because of their price points and environment, it wasn't welcoming to working-class folks, and those businesses are now closing," Arguello says.

When Bryan Tublin, cofounder of the health-food restaurant Kitava, first began working with United to Save the Mission volunteers, he was a little surprised at the number of requests.

"When I got the initial [MOU] draft, I was taken back initially at how aggressively worded it was. It appeared at first glance like it was trying to control how we operated," he tells *SF Weekly*. "We invested a lot of money in opening this place. We do have a brand aesthetic we're trying to promote here, and that makes a neighborhood unique — every place shouldn't look the same."

Kitava's restaurant and catering company prides itself on "veggie-forward" meals with sustainably sourced meats, easily customizable for people with gluten-free, paleo, or vegan diets. It's heavily branded — when we stopped in, Tublin was wearing a T-shirt with his restaurant's name emblazoned across the chest — and it opened on 16th and Mission streets in a location formerly occupied by a McDonald's.

"Historically, this block hasn't been associated with dining out," Tublin says. But the situation was too perfect. "The location was available, it has a big kitchen, it's accessible, it's zoned to be a restaurant. And then the irony of the fact that it was a McDonalds. … We could flip that on its head. We know our style of food is needed in this city and in the Bay Area — why not do it here?"

Good intentions aside, a health restaurant headed by white dudes on one of the most Latinx-heavy corners of the Mission doesn't necessarily make for great optics. But Kitava, partly through Tublin's willingness to participate with United to Save the Mission's MOU, has defied all stereotypes to become a model business for the Mission District. The menus are printed in both English and Spanish. In its vast rear kitchen, Kitava hosts cooking classes with local nonprofits, even doing an affordable healthy-eating series with items purchased from the nearby supermarket Foods Co. Local community groups get discounts, and Kitava holds fundraisers for nonprofits. A large-scale mural on the back wall by local artist Carlos Gutierrez provides a similar vibe in the health food joint to nearby taquerias. At least two items are under $10. The goal was to create a space that felt approachable and welcome to all walks of life, be it a Latina grandmother or a millennial straight out of yoga class.

"It helps a businesses for the long term to integrate and become part of the community in a number of ways," Arguello says. "The art, who they hire and from where, the language their menus are in, they all make a difference."

To be fair, many of the above perks Kitava provides the Mission are things Tublin wanted to do anyway. When challenged to create a couple menus under $10 that could be eaten as a "worker's lunch," he stepped outside and asked people how much they were spending at the now-closed Burger King. "$7!" they answered — so that's what he matched.

"Obviously, we're a business and want to succeed as a business, but not at the detriment of what the community wants," Tublin says.

But still, it's not exactly comfortable to have a neighborhood group show up at the brand-new business which you've poured blood, sweat, and tears into, and start making demands. Tublin enthusiastically embraced the MOU, but not without some give-and-take on both sides.

"For instance, I wasn't going to agree to repaint our walls a certain color, because I believe business owners should have certain freedoms, and that's crossing a little bit of a line," he says. The mural done by Gutierrez — who United to Save the Mission connected Kitava with — was a compromise on that front, and Tublin loves it.

"He did an amazing job," Tublin says. "He went all out in terms of incorporating Kitava's brand, which I loved."

Additional requests, such as that Tublin hire a certain percentage of employees from certain local ZIP codes, came with more flexibility than he initially thought.

"They just want to see good-faith effort," he says about United to Save the Mission. "It's not as if they're like 'In a month, you have to make all these changes.' They just want us to be working toward these goals. I think the initial language said, 'You will guarantee you'll have a certain number of employees from certain ZIP codes,' and we negotiated it to say that 'We will make a good-faith effort to hire as many people locally as possible.'

"I didn't view it as they were extorting me, [or] as anything but an opportunity for me to formalize our good faith effort to contribute to the community," he adds. "These are things we wanted to do anyway. It's just putting it in writing."

Not everyone has been so open to working with United to Save the Mission. *Mission Local* wrote a sensational article on this, titled "Laundré owner shaken after private meeting with Mission community groups," in which it highlighted an uncomfortable first meeting between the neighborhood group and owner Ariana Roviello.

"Nobody wants to be told what to do in their business, but the way I see it is if you're a homeowner or you own a business, you're not standing

2200
MISSION

The Mission Economic Development Agency, a member of United to Save the Mission, bought this old building with plans to turn it into affordable housing.

Photo by Kevin Hume

by yourself in the universe," Arguello says. "There's people around you, there are regulations. If your business is not engaged with what's happening around you it doesn't survive."

New women's coworking space

The Assembly, located in an old historic church on 14th Street, only found out that United to Save the Mission existed after the group wrote a letter to the city opposing plans to landmark the building, stating that they didn't appreciate the landmarking as "a pretense to erecting an exclusive, luxury club at this location," the letter stated. "United to Save the Mission will oppose any such an attempt unless an equitable agreement outcome is achieved in a manner similar to other project agreements throughout the Mission."

It was an unwelcome surprise. But when co-owner Molly Goodson reached out to make peace, she found a group willing to help her address some community-focused items that had fallen off her checklist during the chaos of renovating the empty building and launching a business.

"I really appreciate how much they want to help with the resourcing," she says. "The connections to local businesses and hiring halls and all those things were part of a really long to-do list when creating a space like this. Any help in making it easier, and making sure we're doing the right thing, is really, really helpful."

Goodson and her business partner Carnet Williams have now considered collaborations with local nonprofits, opening their doors to groups for free, and having local, low-income-based membership programs. And they have a lot to offer: The former church has a women's coworking space that can easily be converted into a meeting room or lecture hall. Downstairs, a kitchen leads into a large gym where members can take fitness classes. The Assembly is centrally located, and its mission statement — to nurture a community focused on physical and personal wellness — aligns perfectly with the offering of community service.

But finding those places to serve is a whole other task. By the time she connected with United to Save the Mission, Goodson had already collaborated with domestic-violence shelter Casa de las Madres, but through connecting with the neighborhood group was suddenly connected to local caterers who were far cheaper than the ones she generally called, a slew of mural artists who could fill some empty walls, and a plethora of community groups in need of spaces to meet.

"It's amazing the amount of work United to Save the Mission puts into this, considering it's no one's" paid job, Goodson says. "It's really incredible. There's no guidebook for opening up a business in the Mission, and how to do it right and with respect — and there are going to be a lot of people opening up businesses in the Mission! It's great that there's a resource along the way that says, 'Hey, here are things to think about.' "

The process isn't easy, though. Unlike Kitava, The Assembly had already been open nearly a year before its owners met with United to Save the Mission, and that makes some of the requests harder to enact. For example, it was already fully staffed, and naturally wasn't willing let people go in order to bring on local hires. But Goodson has pledged to make an effort to hire locally moving forward, as positions open up.

"It's a whole, 10-page document with jargon that can be a lot," Goodson says about the recommendations in the initial, uncustomized MOU. "But also if you look carefully at it, a lot of it is about an intention. An intention to do things with care, like providing welcoming spaces, making sure the community knows you exist, and finding ways to give back to it. These are not hard and fast rules. When you read it like that, and realize you're both coming from the same place with that intentionality, it feels better."

And through this process, she now looks at her neighbors a little differently.

"I walk up and down Valencia with different eyes than before. I see some businesses who I know didn't have this conversation," she says, laughing. "But the kind of people that we are is that we want to listen, we want to learn, we want to do the right thing. We really care about this city and this neighborhood."

While each signed United to Save the Mission MOU — and there have been more than a dozen so far, with at least as many more entering into alternate codified agreements — marks a step in the right direction for preserving a sense of culture in the neighborhood, some repercussions are naturally larger than others. Co-working space Impact Hub, which opened up on Mission and 15th streets in 2017, went from what could have been yet another tech-centric office space to a nexus of community-serving operations. Their MOU has been written in an accessible manner (fewer bullet points, more prose) published for all to read on their site.

These changes — originally, Impact Hub was located in SoMa and drew in that aforementioned tech crowd — have drawn in a unique array of new clients and staff. Jesus Varela, Impact Hub's event manager, was a longtime organizer with United to Save the Mission, Calle 24, Accion Latina, and art stroll Paseo Artistico. When a friend tried to recruit him to work at Impact Hub, he was on the fence, but the company's new commitment to reserving 30 percent of its space for local nonprofits and organizations swayed him. Here, he could make a real difference.

"SF Jazz has a youth education department there, and right next to that you have an activist organization called SF Rising, and Plaza 16," he says. "All together, you have these different organizations that would never have known of each other otherwise. Coworking spaces remind me of college — there are cliques. But here, they seek each other out and share space, and it's eye opening for a lot of people who come to that block to do work. It gives them an opportunity to better understand and contextualize the issues that face the Mission in a positive way."

Impact Hub's clientele has evolved with the move. With the shift to Mission Street, Varela says, "a flood of people left, and another flood came in."

Today, Impact Hub has a board made up of employees, neighborhood members, and clients who meet regularly to make sure it's on track with its goals, such as running workshops to help their nonprofit employees become better at accounting and marketing, providing 90 hours of space rental at a 40-percent discount to local organizations, and offering clients and staff ample opportunities to volunteer.

It's even taken things a step further. The company has signed on as a member of United to Save the Mission's coalition, taking on extra responsibilities to mitigating gentrification in the surrounding neighborhood.

Other neighborhoods are starting to take notice of the work being done by activists in the Mission. Affordable Divis, a neighborhood group that seeks to keep the Divisadero neighborhood free of chain stores and, when possible, filled with new below-market-rate housing, has reached out to United to Save the Mission for tips on how to move forward.

And groups from Los Angeles, where a similar type of Latinx displacement is taking place, have also turned to Mission groups to find out what tactics they employ.

"If we can be successful here — right here next to the 16th Street corridor, which is ground zero for gentrification in the Mission — then we can show that world what's possible," Varela says.

The Mission has endured an unprecedented amount of change in the past 100 years. Not one but two BART stations opened simultaneously in the fall of 1973, drastically altering the accessibility of the neighborhood for people from elsewhere. Mom-and-pop businesses already struggling to make ends meet were decimated by the Great Recession. Two tech booms — one in the 1990s, another in 2010s — brought an unprecedented influx of wealth into the city, and with it, a wave of businesses that catered to that income bracket. The once working-class neighborhood is now featured in tourist guidebooks, hailed as a culinary destination, and used as the set for music videos. And while Latinx scramble to hold on, their culture is exoticized and exploited by people dressing up for Dia de los Muertos and taking selfies with murals that reference revolutions in Balmy Alley.

All of the above would have flattened a neighborhood with a lesser sense of community. But the volunteers who make up United to Save the Mission are not alone — far from it. All across the Mission a tidal wave of energy is at work as residents, both old and new, come together to fight for the culture that made the neighborhood a destination in the first place. And — while it might not be obvious to those of us mourning the loss of the Elbo Room, Lucca's Ravioli, Mission Thrift — there is a rumbling of change, hard won by volunteers who pour their hearts into caring for their neighborhood.

"This is not the first time we've experienced gentrification We saw it in the late-'90s with the tech boom, when people left, and then the Mission reset," Arguello says. "I see the Mission resetting itself. There are little signs here and there. It's a little slower this time, more gradual. We see just small things, like people reaching out to the Latino neighborhood and marketing to it. We see more working class businesses coming in again, slowly. There's been a lot of damage done to the community, and a lot of land taken. It's not going to be exactly the same as the past, but we hope to retain its core, and to enhance and strengthen it so it doesn't become fragile and disappear."

Even Latin Bridal is faring a little better this year than last.

"We're just building up a little bit," Ferrusquia says.

Nuala Sawyer is SF Weekly's *news editor*.

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More than 60 residents were displaced when a fire tore through an old building on this corner in 2015. Soon, the lot will be developed into largely market-rate housing.

Photo by Kevin Hume

THE CALENDAR

FEBRUARY 14, 2019
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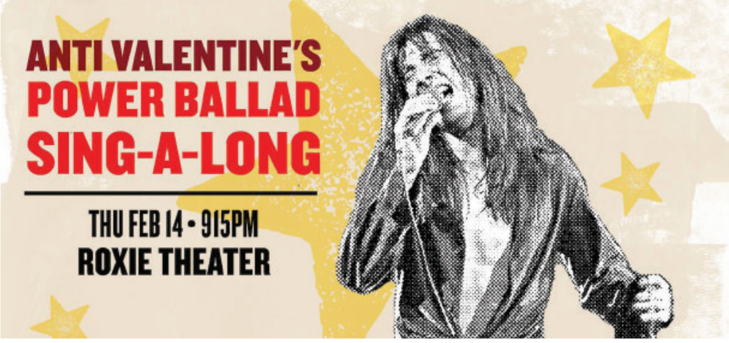
THURSDAY 2/14

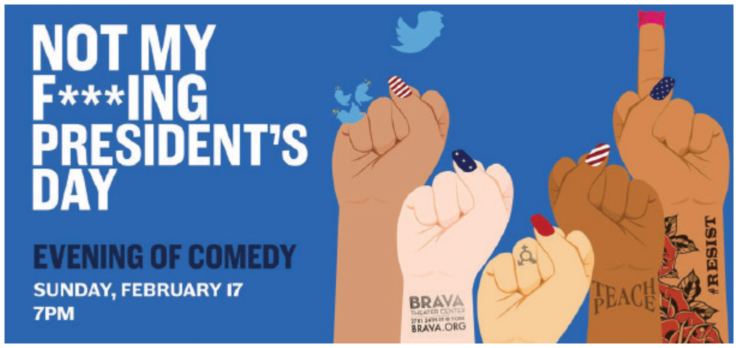


ANTI-VALENTINE'S '80S POWER BALLAD SING-ALONG SHOW

Feb. 14, 9:15-11:15 p.m., Roxie Theater, 3117 16th St. $13; roxie.com

There is no shame in hating Valentine's Day, whether you're in a relationship or not. Between the gushy cards, the boxes of mediocre chocolate, and the last-minute stress of reserving a table, it's generally easier to toss the whole plan in the trash and go out to the movies. On Thursday, the Roxie allows you to do just that, with a slew of music videos featuring power ballads by Journey, Guns N' Roses, Warrant, and more. Let loose and scream out your pain in the company of strangers — trust us, it's better than sitting on a waitlist for a table for two hours because your partner just *had* to try that hot new omakase tasting menu.

SUNDAY 2/17



NOT MY FUCKING PRESIDENT'S DAY

Feb. 17, 7-9 p.m., Brava Theater, 2781 24th St. $25; brava.org

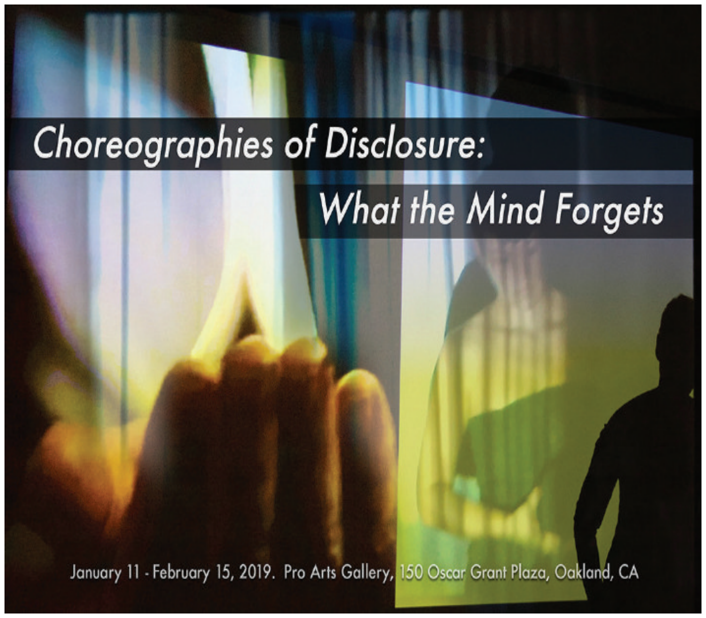
While we're always down for a long weekend, doesn't it seem like some of our national holidays are a little, well, dated? President's Day is no exception, and of course there's a comedy show planned in its honor. "Not My Fucking President's Day" premieres at Brava Theater on Sunday, featuring comedian Sampson McCormick (BET and *Viceland*), Shanti Charan (once voted best comedian by the *Bay Guardian*), Carmen Morales of (HBO Latino), and more. Thanks to 45, there's more than enough material for this talented lineup to use for jokes. As they put, "there's no better way to honor the office of the president than to mock the man who doesn't belong in it."

FRIDAY 2/15

CHOREOGRAPHIES OF DISCLOSURE

Feb. 15, 6-9 p.m., Pro Arts, 150 Frank H. Ogawa Plaza, Oakland. Free; proartsgallery.org

For the past two weeks, a powerful exhibition has filled the walls at Pro Arts in Oakland. "Choreographies of Disclosure: What the Mind Forgets" is a multi-genre show that lifts up the voices of LGBTQ people who've been affected by sexual violence. During the show's closure, the artists — who include new-media artist Eliza Barrios, professor Angela Hennessy, and music producer LeahAnn Mitchell — gather to bid adieu to the exhibition and discuss the work with the audience. While the topic of the show is dark, the work and community it's built is fairly uplifting, and it's a powerful example of the variable types of art that can emerge from one common theme.


Choreographies of Disclosure:
What the Mind Forgets
January 11 - February 15, 2019. Pro Arts Gallery, 150 Oscar Grant Plaza, Oakland, CA

SATURDAY 2/16

BICICLETAS POR LA PAZ ALBUM RELEASE PARTY FEATURING MISSION DELIRIUM

Feb. 16, 8:30 p.m.-12:30 a.m., Starline Social Club, 2236 Martin Luther King Junior Way, Oakland. $15; starlinesocialclub.com/Starlinesite

Need a little pick-me-up? Look no farther than Bicicletas Por La Paz, a self-identified Latin Circus Funk band, which plays at Starline Social Club in Oakland on Saturday. The diverse, nine-piece group merges Colombian folklore with modern funk and hip-hop for a raucous show with an irresistible beat. Saturday's performance is made even more special by the addition of Mission Delirium, an eccentric San Francisco brass band whose members frequently dress up and march across the city. There's absolutely no way to see this duo of talent and not have a good time, so swing by and shake it out.

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CALENDAR LISTINGS

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART - GALLERIES

111 Minna Gallery. Emily Fromm - No Vacancy: 111 Minna Gallery is pleased to announce the opening of No Vacancy, by San Francisco artist, Emily Fromm. In her second solo exhibition with 111 Minna, Fromm expands on her series of stylized paintings that illustrate iconic urban locations, historic streets and well-known haunts. Rendered in a truly unique palate of both cool and warm colors, characters participate in their surroundings and casually complete scenes that display a fresh originality. Through Feb. 23. 111 Minna, San Francisco, 415-974-1719, 111minnagallery.com.

Art Attack SF. Serge Gay Jr. : Valid: Rooted in personal narratives and communal histories, these monochromatic works address notions of immigration and citizenship within the current political climate. This exhibition marks the San Francisco-based artist's first major show at the gallery. Wednesdays-Sundays, 1-6 p.m. Continues through March 2. 2358 Market, San Francisco, 415-872-9285, artattacksf.com.

California Historical Society Museum. Boomtowns: How Photography Shaped Los Angeles and San Francisco on view at the California Historical Society, San Francisco: The new medium of photography arrived in California just in time to witness the period of rapid, nearly unimaginable growth ushered in by the state's official entry into the Union in 1850. Boomtowns: How Photography Shaped Los Angeles and San Francisco considers the significant role photography played in defining how the rest of the country saw California's two most prominent cities. The exhibition features works by both anonymous photographers and well-known artists such as Ansel Adams, Laura Adams Armer, Arnold Genthe, Eadweard Muybridge, Carleton Watkins, and Minor White. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through March 10. 415-357-1848. info@calhist.org. www.californiahistoricalsociety.org/exhibitions/upcoming_exhibitions.html. 678 Mission, San Francisco, 415-357-1848, californiahistoricalsociety.org.

Casemore Kirkeby. Todd Hido: Bright Black World: Casemore Kirkeby is pleased to present Bright Black World, an exhibition of new work by Todd Hido exploring the dark topography of the Northern European landscape, highlighting Hido's first significant foray extensively photographing territory outside of the United States, chronicling a decidedly new psychological geography and environmental concern. A new publication by Nazraeli Press accompanies the exhibition of the same title and will be available through Casemore Kirkeby. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through March 30. 1275 Minnesota St #102, San Francisco, 415-851-9808, casemorekirkeby.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

Contemporary Jewish Museum. Show Me as I Want to Be Seen: The CJM's original exhibition, "Show Me as I Want to Be Seen," presents the work of groundbreaking French Jewish artist Claude Cahun and her lifelong lover and collaborator Marcel Moore in dialogue with ten contemporary artists to examine the complex and empowered representation of fluid identity. Mondays, Tuesdays, Thursdays-Sundays, 11 a.m.-5 p.m. Continues through July 7. $14 adults, $12 students and senior citizens with a valid ID. Youth 18 and under free. 415-655-7800. info@thecjm.org. thecjm.me/2AW38Xd. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

CULT | Aimee Friberg Exhibitions. MASAKO MIKI: Shapeshifters: CULT Aimee Friberg Exhibitions is pleased to present Shapeshifters, the gallery's second solo exhibition of all new work by Masako Miki. In this exhibition Miki explores the ideology of transitional space, through the lens of her ancestral narratives, specifically Buddhist and Shinto traditions and early Japanese folklore. By reinventing visual symbols and narratives from her cultural traditions, Miki suggests alternative interpretations of ancient symbols, making a new synthesis possible. Shapeshifters coincides with Masako Miki's solo exhibition in the MATRIX program at BAMPFA (Jan 9 through April 28,2019). We're open Friday & Saturday 12-6PM or by appointment. Fridays, Saturdays, 12-6 p.m. Continues through Feb. 23. FREE. info@cultexhibitions.com. cultexhibitions.com/exhibition/masako-miki-shapeshifters/. 1217 B Fell St, San Francisco.

De Young Museum. Steve Kahn: The Hollywood Suites: Los Angeles in the early 1970s was a place of economic, cultural, and social turbulence, and many artists responded by experimenting with non-traditional approaches to art making. Within this atmosphere of creative investigation, the photographer Steve Kahn began to work on a project that would become The Hollywood Suites. In 1974, he rented out rooms in a motel on Melrose Avenue and started to photograph professional bondage models posed within. However, his attention was quickly drawn away from the women and toward the mundane rooms in which they worked. He began to focus on the dilapidated interiors, including uneven curtains hanging askew from windows and doors that seemed to both offer and deny passage. His endeavor grew into a multifaceted conceptual series that used the motel's physical features to adroitly explore ideas of psychological bondage and containment. Presenting this recently rediscovered project, Steve Kahn: The Hollywood Suites marks the artist's first museum exhibition and is one of the first exhibitions since his untimely death earlier this year. Through March 31. 50 Hagiwara Tea Garden, San Francisco, 415-750-3600, www.deyoungmuseum.org.

de Young Museum. Guest Lecture: "Monet: The Late Years," by George Shackelford: A sequel to the exhibition Monet: The Early Years (2017) at the Legion of Honor, Monet: The Late Years is curated by George Shackelford, deputy director, Kimbell Art Museum, with Melissa Buron, Art Director, Fine Arts Museums of San Francisco. George T. M. Shackelford is a leading scholar of French art of the late 19th and early 20th centuries. He was previously the chair of the art of Europe at the Museum of Fine Arts, Boston. Sat., Feb. 16, 2-3 p.m. Free. 415-750-7694. publicprograms@famsf.org. deyoung.famsf.org/calendar/guest-lecture-monet-late-years-george-shackelford. 50 Hagiwara Tea Garden Drive, San Francisco, 415-750-3600, deyoungmuseum.org.

Don Soker Contemporary Art. Kanako Namura: Watercolors: Kanako Namura was born in Japan and received her MFA from San Francisco State University. She moved to Mexico City in 2011 and on her first Christmas Eve encountered confetti. She became infatuated with the material for its simplistic charm and for what it symbolized. The colorful specks of recycled paper represent festivity and bursts of liberation. She also believes that the temporary and transient nature of this material heightens its beauty much like cherry blossoms, treasured for that very same reason in Japan. It touches upon the aesthetic of fleeting moments and the impermanence of life. Her new series using watercolor tinted ice cubes, also address that same idea. She explores the transformative nature of water by first creating ice cubes. She then lets them melt and evaporate until what is left is a mark on paper, or rather a record of what it was Fridays, Saturdays, 12-6 p.m. Continues through March 23. 2180 Bryant St. #205, San Francisco, 415-291-0966, www.donsokergallery.com.

Embark Gallery. Laughter and Tears: Curated by Natasha Loewy and Kristen Wong, Laughter and Tears showcases a group of eleven artists who use humor and play to engage in a dialogue with and subvert the world around them. Across various disciplines and mediums, they use humor as a tool to think critically about social and political events. There will be a performance on the opening night of the exhibition by Heesoo Kwon titled "Genesis of Leymusoom." Artists: Brian Bartz, Calum Craik, Ricki Dwyer, Zoe Eagan-Gardner, Neil Griess, Becca Imrich, Nathan Kosta, Heesoo Kwon, Leslie Samson-Tabakin, Hannah Tuck, Yiling Zeng Fridays-Sundays, 1-6 p.m. Continues through March 30. Free. 415-520-3131. info@embarkgallery.com. www.embarkgallery.com/. Fort Mason, Bldg. B, San Francisco, 323-868-1798, embarkgallery.com.

Fraenkel Gallery. Wardell Milan: Parisian Landscapes, Blue In Green: Incorporating drawing, painting, photography and collage, Milan's Parisian Landscapes: Blue in Green introduces the artist's figurative works in a variety of media. In scenes of freedom and desire, conflict and violence, Milan situates fractured bodies in ambiguous spaces. Often titled after songs, and using the color blue, Milan's Parisian Landscapes reference sources as wide-ranging as Miles Davis's Kind of Blue and Maggie Nelson's lyrical essay bluets. Milan's blue also alludes to the historical use of lapis lazuli: from Egyptian tomb paintings to illuminated Renaissance manuscripts, as well as to the Taliban's current control of lapis lazuli mines in Afghanistan. Other intensely hued works inspired by the 17th-century Dutch tulip craze reflect Milan's long-running obsession with the flower's form and layered symbolism. Tuesdays-Fridays, 10:30 a.m.-5:30 p.m. Continues through Feb. 16. 49 Geary, San Francisco, 415-981-2661, fraenkelgallery.com.

Gallery 16. Rebeca Bollinger: The Burrow: The Burrow is part of Catalog of Stains, Bollinger's ongoing writing and visual art project which is a container and space of inquiry the artist works within, creating abstract and representational objects which are assembled together to reveal patterns, rhythms, and repetitions. "Stains are incidents, markers of time, material, immaterial, psychic or psychological. When these stains are in disarray, objects and environments take on new meanings and can underscore the vulnerability of perception." Working with the materiality of poured aluminum, Bollinger gives form to her own stains and seepages while shaping the place where the material and immaterial, visible and invisible, psychic and physical impressions collide. Mondays-Fridays, 10 a.m.-5 p.m. Continues through March 29. 501 Third St., San Francisco, 415-626-7495, gallery16.com.

Hosfelt Gallery. Russell Crotty: Bordering the Habitable Zone: Internationally recognized for his innovative drawing practice, Russell Crotty presents a new body of work that combines his fascination with space exploration and concerns about environmental degradation from the viewpoint of an accomplished amateur astronomer, passionate surfer and native Californian. Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m.; Thursdays, 11 a.m.-7 p.m. Continues through March 16. Free. 415-495-5454. calder@hosfeltgallery.com. hosfeltgallery.com/exhibition/borderingthehabitablezone/. Michael Light: Great Basin Autoglyphs and Pleistoseas: In his eighth solo exhibition at Hosfelt Gallery, Michael Light presents a new body of work from his ongoing aerial photographic survey of the arid American West. Great Basin Autoglyphs and Pleistoseas ventures into deep time, moving from habited, placed settlements into pure space and its attendant emptiness. Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m.; Thursdays, 11 a.m.-7 p.m. Continues through March 16. Free. 415-495-5454. calder@hosfeltgallery.com. bit.ly/HGMLBasin. Rina Banerjee: Human Likeness: Rina Banerjee fills the gallery with fantastical sculptures & paintings in an exhibition describing the human experience in an era of migration. Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m. Continues through Dec. 31. Free. hosfeltgallery.com/index.php?p=exhibitions&id=315. 260 Utah, San Francisco, 415-495-5454, hosfeltgallery.com.

Minnesota Street Project. Patricia Lagarde: luna: Lagarde's work addresses themes of memory and its construction. The interminable collections of objects centered on memories. Her ongoing methodology explores different approaches and materials such as: artist books, installation, photographic display, boxes, and film. By using what might be considered antique photographic techniques, such as the ambrotype, ferrotypes, and cyanotypes, the artist imparts mundane objects with a fascinating yet obscure history. These works begin to suggest a cultural background that we can only guess at as we are led in an endearing journey of a certain time period or memory. Wednesdays-Saturdays, 11 a.m.-5:30 p.m. Continues through Feb. 23. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

Right Window Gallery. Jim Haynes: Scar: An exhibition of corroded photographs from Jim Haynes, who has investigated the technique of augmenting silver gelatin prints with rust, copper, and various acidic patinas. Daily, noon-midnight. Free. 992 Valencia, San Francisco.

Robert Koch Gallery. Chris Dorley-Brown: The Corners: A series of photographs by British photographer Chris Dorley-Brown, whose surreal and off-kilter imagery of his hometown streets of the London Borough of Hackney is comprised of many separate relatively narrow captures taken from the same vantage point over an extended period, sometimes up to an hour at a time. The artist sets up the camera in one location, and tilts and pans around the cityscape to capture the activity on the street, along with it's unsuspecting protagonists. Once he has returned to the studio, he overlays the resulting moments into one central composition or alternate reality, which initially presents the viewer with a sense of familiarity, but dually takes on a dreamlike tone. Tuesdays-Saturdays, 10:30 a.m.-5:30 p.m. Continues through March 2. 49 Geary, San Francisco, 415-421-0122, kochgallery.com.

Romer Young Gallery. Erik Scollon: Object Choice: For Object Choice, Scollon continues a thread that was laid down in his previous exhibition at Romer Young Gallery, and/both. In and/both Scollon introduced a series of ceramic blocks, seductive in color but intentionally ambiguous in scale. Scollon described the boxes as being the queer babies of "John Mason, Scott Burton, and Tony Smith, but raised by Mary Heilmann." Their reductive form and unexpected simplicity opened up the possibility of individualized and particularized engagements, both emotional and intellectual. Scollon presents a new series of these elusive and allusive forms, which exist in states of negotiation, activating the viewers' encounter and opening up the ways in which the viewer is implicated in the work. Thursdays-Saturdays, 11 a.m.-5 p.m. Continues through March 2. 1240 22nd St., San Francisco, 415-550-7483, romeryounggallery.com.

Traywick Contemporary. David Fought: Curvilinearity: Traywick Contemporary is pleased to announce Curvilinearity, a solo exhibition featuring new sculpture by Bay Area artist David Fought. The abstract sculptures Fought makes from unassuming materials – construction plaster and repurposed metal rods - are the result of a formal and intuitive discovery of form. Equally important to his labor-intensive practice is the expressive properties of these materials, which reveal not only his hand but also the specifics of his process. His elegant geometric works combine the forceful influence of minimalism with a distinct physicality that continually shifts between two and three dimensions. Thursdays-Saturdays, 10 a.m.-4 p.m. Continues through Feb. 23. 0.00. 510-527-1214. artprojects@traywick.com. www.traywick.com/2019/david-fought/. 895 Colusa, Berkeley, 510-527-1214, traywick.com.

COMEDY

Am I Rite?: Hosted by Corey Largent and Jules Posner. Third Monday of every month, 8:30 p.m., free, facebook.com/arewerite. The Rite Spot Cafe, 2099 Folsom, San Francisco, 415-552-6066, ritespotcafe.net.

Arnez J: To those in the know Arnez J. is quickly emerging as one of the hottest, most talked about comedic artists in the game. His raw energy, talent and comedic skill quickly landed Arnez the coveted hosting slot on BET's longest-running comedy series "Comic View" for two seasons joining the ranks of hosts such as D.L. Hughley and Cedric the Entertainer. His hilarious new comedy special "Racially Motivated" is now available on Netflix. Fri., Feb. 15, 7:30 p.m., $37.50. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

The Art Critique Comedy Show: We are proud to announce that {comedians roasting thrift store art} has a permanent 2018 home in the heart of the city every third Friday at Art Attack SF! The price of admission gets you into the show, pizza, beer, a chance to win raffle prizes from Artist & Craftsman Supply Co., and

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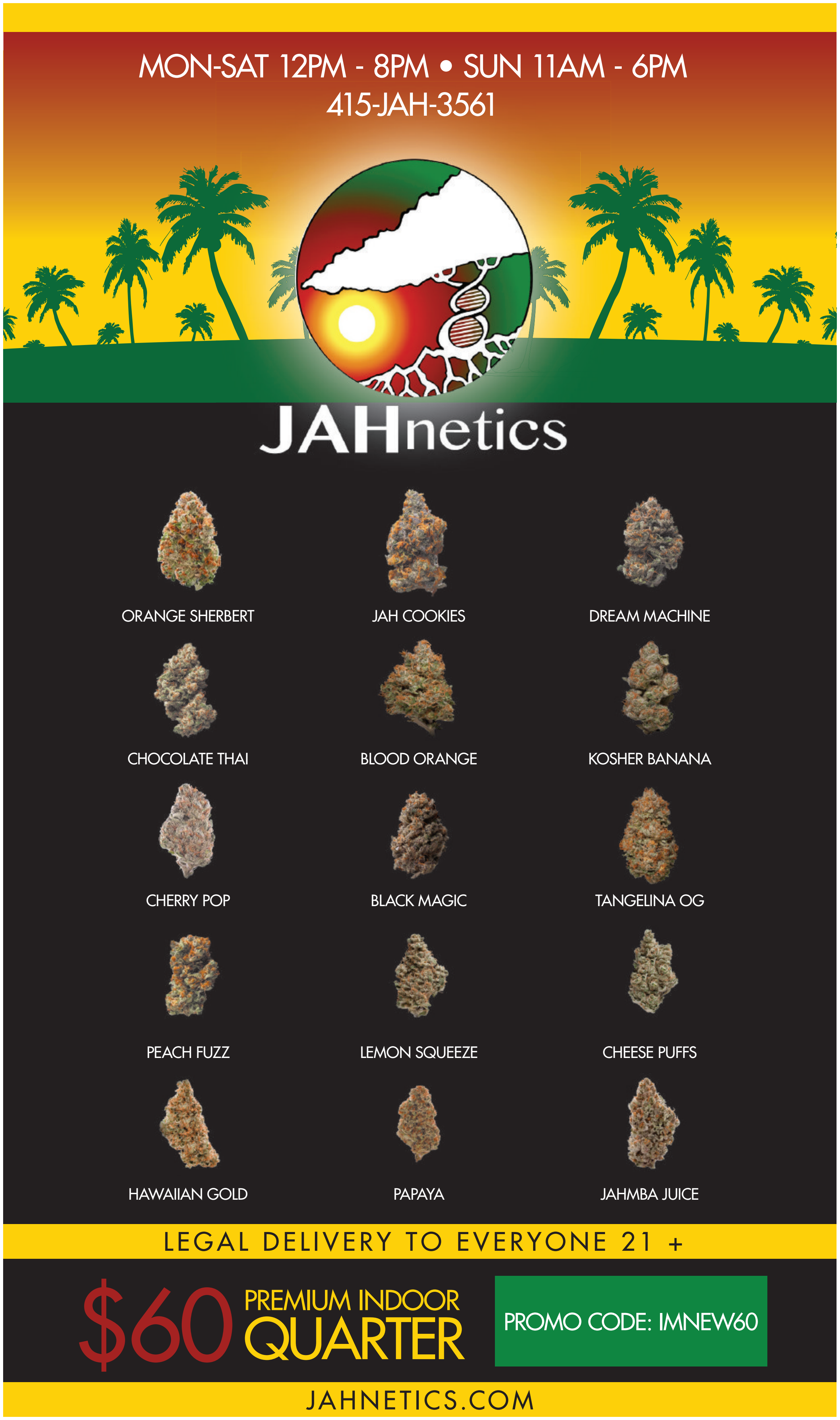
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the ESTEEMED PRIVILEGE to bid on any of the five pieces of our curated, divine thrift finds in the auction following the 8PM comedy show., Find us at www.artcritiquesf.com or on social media @ArtCritiqueSF Third Friday of every month, 8-10 p.m., $15, 415-741-4456, artcritiquesf@gmail.com, www.facebook.com/events/2027358364209668. Art Attack SF, 2358 Market, San Francisco, artattacksf.com.

Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Bootleg Comedy Show: Free Comedy!! Come enjoy some laughs from some of the best comedians in the Bay Area. The food is good, the drinks are delicious, and the laughs are plenty. Bring your friends and shake off the day. Saturdays, 8-9:30 p.m., Free. Bootleg Bar & Kitchen, 2360 Van Ness Ave, San Francisco.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Comedy Thursdays: Hosts Tony Sparks and Rudy Ortiz Thursdays, 8 p.m., Free. Il Pirata, 2007 16th St., San Francisco, 415-626-2626, ilpiratasf.com.

Comically Curated: Comedians Jesse Hett, Spencer Latham, and Richard Toomer invite artists to submit their work to a panel of experts, i.e., them. Third Wednesday of every month, 9 p.m., $10. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

Desi Comedy Night: It's San Francisco's brand new (and only) weekly Desi Comedy Night at a cool downtown SF art bar with HellaFunny and Funcheap. See a showcase of some of the Bay Area's top comedians of Indian, Pakistani, Sri Lankan, Bangladeshi, Afghani, and South Asian descent. Let's celebrate the Bay's Desi culture and heritage with laughs. Saturdays, 8:30 p.m. Continues through March 30, Free with RSVP (Otherwise $10 at door), www.eventbrite.com/e/sfs-desi-comedy-night-tickets-55392014005?aff=sfweekly. Bar Fluxus, 18 Harlan Place, San Francisco.

Downtown Comedy Night: Saturdays, 6-9 p.m., $15. Bar Fluxus, 18 Harlan Place, San Francisco.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

F*ck Tinder: a love story: After a sold out 9-city tour from NY to LA, this Moth StorySLAM champion brings his award-winning show back for a special Valentine's Day run. He'll provide much needed laughs for single folk on that depression-inducing holiday. And those in relationships will go home feeling so much better about being in a relationship."F-Tinder: a love story" is a comedic storytelling rollercoaster The Washington Post declared "Inspiring" and DCist, "Hilarious and heartbreaking." After getting held up at gunpoint the night his girlfriend breaks up with him, David moves to San Francisco and goes on dates with 120 women in 2 years Thu., Feb. 14, 7:30 & 9:30 p.m.; Fri., Feb. 22, 7:30 p.m.; Sat., Feb. 23, 7:30 p.m.; Fri., March 1, 7:30 p.m.; Sat., March 2, 7:30 p.m., $25 GA/$35 VIP, www.f-tinder.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Getting Sketchy! Free Sketch Comedy Workshop: Open Sketch Comedy workshop hosted by David Stolowitz. Brainstorm, share, write, refine, record, and produce great sketches for the Internet or your next show! May involve field trips around the mission. Donations to Mutiny Radio always welcome but not required. Sundays, 4-6 p.m., 415-550-0511, fireborn7@gmail.com, www.facebook.com/events/1248736631894198/. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

The Good, The Bad, and The Funny Comedy Show: Mondays can be a drag. The 1st and 3rd Monday catch a free stand-up comedy show. The Good, The Bad, and The Funny Comedy Show at Blondie's Bar is a bi-monthly comedy showcase featuring Bay Area comedians that have performed at Cobb's Comedy Club, The Punchline in S.F. and Sacramento, Tommy T's, and The Improve are featured on the show. Every show has a fresh new batch of comics. So come on down and catch some laughs, enjoy some beverages and have fun with us. Every other Monday, 8:30-9:30 p.m., Free, 415-864-2419, www.blondiesbarsf.com, www.blondiesbarsf.com. Blondie's Bar & No Grill, 540 Valencia, San Francisco, www.blondiesbar.com.

Haight Ashbury Comedy Night: Come out to Haight Ashbury Comedy night at Milk Bar located in the heart of the historic Haight-Ashbury district to see some of SF's best comedic talent. Comedians on the show have been featured on NBC, ABC, MTV, Comedy Central, SF Sketchfest, Comedy Day and Punchline. Thursdays, $15. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Happy Hour Comedy Open Mic: Amateur underground standup comedy. Sign up at 5:30 pm or on Bay Area Facebook Comedy Network. Fridays, 6-8 p.m., $5, 415-550-0511, director@mutinyradio.fm, www.MutinyRadio.fm. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

Harold Night: Join us for a night of long form improv comedy featuring house Harold teams Local Honey, Paint Dept, and JACKSON with occasional appearances by Harold class graduates or holiday-themed shows. Wednesdays, 9 p.m., $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

HellaFunny Sundays: Like to laugh and have a good time? Then come to "HellaFunny Sundays" to see a mix of San Francisco's best comedians! Comedians on this showcase have been seen on Comedy Central, NBC, ABC, Viceland, MTV and many many more. Sundays, 7 p.m., $15. Neck of the Woods, 406 Clement, San Francisco, 415-387-6343, neckofthewoodssf.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

I Wish I Was Happy Hour: Come commiserate in laughter with the Bay Area's top comedians! They'll make you feel like life isn't too bad, or at least let you laugh at their misfortunes, and that always feels good. Stay after the show for Dance Karaoke! Thu., Feb. 14, 7:30-9 p.m.; Thu., Feb. 28, 7:30-9 p.m., Free. Slate Bar, 2925 16th St., San Francisco, 415-558-8521, slate-sf.com.

Inside Baseball: Not sure what kind of comedy to see? Inside Baseball features all the kinds. A different lineup each week for 5 bucks at Stage Werx Theatre in SF. Wednesdays, 10-11:30 p.m., $5, insidebaseballcomedy.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Jon Dore: Dore is a favourite on the comedy club and festival circuit in Canada and the United States. He has hosted the Just for Laughs Festival Homegrown Comedy Competition on a number of occasions and has enjoyed sold-out runs at the Festival's Montreal and Toronto locations, at comedy festivals in Halifax, Vancouver, Portland and Washington, DC, and at the Bonnaroo Music and Arts Festival in Manchester, Tennessee. Wed., Feb. 20, 8 p.m., $23. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Jury Duty: It's your civic responsibility to enjoy Fun

Times with Friends. Third Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

The Layover Comedy Night: Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

Live at Deluxe: Monthly ha-has on Haight. Third Monday of every month, 9 p.m., free, facebook.com/LiveatDeluxe. Club Deluxe, 1511 Haight, San Francisco, 415-552-6949, clubdeluxe.co.

Love, Chocolate and other Bitter Things: Three of San Francisco's funniest and most intelligent comedians perform on Valentine's Day at Stage Werx. They'll be talking about love, sex, couples, break-ups, make-ups, and chocolate..., JOE KLOCEK has appeared on NBC's Last Comic Standing and Comedy Central's Live at Gotham..., PRIYANKA WALI, was named by Refinery29 as one of the ''50 Female Stand-Up Comedians You Need To Know.'' Priyanka has also been featured on The Today Show. She is also a practicing physician..., IRENE TU, The San Francisco Chronicle singled her out as an ''artist on the brink of fame,'' and one of 20 ''Women to Watch'' Thu., Feb. 14, 7:30-9 p.m., $20 - $35, www.stagewerx.org/. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Milkin It: Haight Ashbury Comedy: Every second and third Tuesday night of the month, the Milk Bar hosts Milkin' It, a free night of comedy featuring local and national comics hosted by comedians Andrew Holmgren and Leslie Small. Second and Third Tuesday of every month, 8 p.m., free, 415-387-6455, aholmgren89@gmail.com, www.eventbrite.com/e/milkin-it-haight-ashbury-comedy-tickets-44167356753?aff=sfweekly. Milk Bar, 1840 Haight, San Francisco, milksf.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

Not My President's Day Comedy Event: Come up for air from the news cycle with Not My F***ing President's Day Comedy Show, a night of stand up to soothe the Trumpian blues. Sun., Feb. 17, 7-9 p.m., $30 orchestra; $25 mezzanine., www.brava.org/all-events/2019/2/17/not-my-fing-presidents-day-2019. Brava Theater Center, 2781 24th St., San Francisco, 415-641-7657, brava.org.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Pamtastic's Comedy Clubhouse: Pamtastic's Comedy Clubhouse is every Friday 8-10pm bringing audiences the best of SF and beyond's underground comedy scene live, live streaming and podcast post at www.mutinyradio.fm Fridays, 8 p.m., $10. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

#PhotoBombSF: Hosts (and wannabe paparazzi) Red Scott and Imran G snap red carpet photos of audience members as they enter this comedy show, with public critiques of the results providing added entertainment between stand-up routines. Third Wednesday of every month, 8 p.m., $15-$20. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Rachel Feinstein: Rachel is a nationally touring comedian and actress.. Huffington Post called her ''the only comedian we've seen who can go from embodying her grandmother in one breath and a predatory guy on the street in the next and be equally convincing at both.'' She has had three Comedy Central specials, including the most recent one hour special 'Amy Schumer Presents Rachel Feinstein: Only Whores Wear Purple'. Rachel recently recurred on the Steven Soderbergh Amazon series RED OAKS and on Judd Apatow's HBO comedy CRASHING. Her past credits include TRAINWRECK, TOP FIVE, THE NIGHTLY SHOW WITH LARRY WILMORE, HBO's LAST WEEK TONIGHT WITH JOHN OLIVER, co-hosting THE VIEW on multiple occasions and several appearances on INSIDE AMY SCHUMER. You may also remember Rachel co-hosting alongside Shaq on UPLOAD WITH SHAQUILLE ONEAL. Feinstein has also lent her voice to Adult Swim's VENTURE BROTHERS and the phenomenally successful GRAND THEFT AUTO video game franchise. Thu., Feb. 14, 8 p.m., $28. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Scenes & Songs with Flash Mob Musical: Flash Mob Musical uses a one word suggestion to inspire a montage of scenes and songs made up entirely on the spot! No games. No narrative. No net. Fridays, 8 p.m., $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Setup- Speakeasy Comedy Nights!: Craft beer and comedy merge harmoniously in the Beer Basement at Ales Unlimited, where The Setup draws some of the funniest local and nationally touring stand-ups in the business. The space is small and cozy but the hops and the laughs are big, with performers hailing from such comedic institutions as Comedy Bang Bang, San Francisco Sketchfest and The Comedy Store. So order a drink from Ales Unlimited's world-class selection of microbrews, wines and specialty cocktails, then head downstairs for a truly underground experience in the heart of the Tenderloin. Thursdays-Saturdays, 8-10 p.m., 10, 415-598-8158, info@setupcomedy.com, goo.gl/yTHqGu. Beer Basement, 222 Hyde, San Francisco, thebasementsf.com.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

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Shame: A Comedy Show That Costs Nothing But Remorse: Shame is a free monthly comedy show where comedians and storytellers come forth and bare their humiliating life experiences for your own enjoyment. Many of the stories have never been told before (and will probably never be told again). It's a chance to get a closer look at the hilarious, insanely embarrassing mistakes people have made. Third Sunday of every month, 8-10 p.m., Free, www.hotelutah.com/event/1410125-shame-comedy-show-san-francisco/. Hotel Utah, 500 Fourth St., San Francisco, 415-546-6300, hotelutah.com.

Shit Talk: Featuring comedians from around the Bay Area and special guests. Hosted by Yuri Kagan. Wednesdays, 7 p.m., Free. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Stand Up on the Edge: The Freshest comedy show in SF on a monday. Mondays, 8-10 p.m., Free, 301-452-2355, barakanoel@gmail.com, barakanoel.com. Delirium Cocktails, 3139 16th St., San Francisco.

Stand-Up Comedy Showcase: With Danny Dechi and guests. Third Wednesday of every month, 7 p.m., free, dannydechi.com. Bazaar Cafe, 5927 California, San Francisco, 415-831-5620, bazaarcafe.com.

Storking Comedy: Stand-Up at a Music Venue: Storking Comedy showcases the funniest up and coming Bay Area comedians. The show also features hilarious interviews with each performer. Live music often follows the comedy show at 9:30 pm. All comedy audience members receive a discounted cover charge to see the bands. Thursdays, 7:30-9 p.m., Free, sadcomedyrsvp@gmail.com, www.storkclubcomedy.eventbrite.com. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Sup Girl?: Monthly comedy showcase brought to you by Kelly Anneken, Aviva Siegel, and Kate Willett. Third Wednesday of every month, 8 p.m., free, facebook.com/supgirlcomedy. The Royale, 800 Post, San Francisco, 415-441-4099, theroyalesf.com.

Sylvan Brew: Third Wednesday of every month, 8-9:30 p.m., Free, www.sylvanproductions.com. Speakeasy Ales and Lagers, 1195 Evans Ste. A, San Francisco, 415-642-3371, www.goodbeer.com.

The Tabernacle: A weekly stand-up showcase hosted by 3 of San Francisco's hardest working comedians: Steve Post, Allison Mick, and Jim McVeigh. Each Wednesday, The Tabernacle features a strong, fresh, line-up of local heavy-hitters, bigger names you've seen on TV, and other out-of-town visitors. Wednesdays, 7-8:30 p.m., $5-$10, facebook.com/tabernaclesf. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

This Week's Show: Fresh standup from the best comics in the Bay Area and beyond at San Francisco's top sports bar and nightclub--all for less than the price of a movie ticket. Wednesdays, 8-10 p.m., $10. Fort One Bar & Lounge, 2801 Leavenworth, San Francisco, 415-671-8081, fort1sf.com.

Throwback Thursday: Every Thursday night, Chivalry Club gets the scoop on a photo from your past and then turns it into a raucous, hullaballoo of improvised comedy. Thursdays. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Thunderdome: 2 Teams. 1 Victor. Should they fail, the audience shall send them to the slaughterhouse. Should they succeed, the audience shall judge them yet again the following week as they face a new challenger! Tuesdays, $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Tony Camin: Tony has appeared on Late Night with Conan O'Brien, Jimmy Kimmel Live, Real Time with Bill Maher, and lots of others that have been cancelled. He has performed at the Just For Laughs Comedy Festival in Montreal as well as the HBO US Comedy Arts Festival in Aspen, as well as the Melbourne Comedy Festival in Australia. Tony has written for programs on NBC, VH1, and Comedy Central. In addition to being co-creator/performer of "The Marijuana-Logues," he can also be seen as a correspondent for "The Media Project" on IFC, and appeared on NBC's Last Comic Standing. Tue., Feb. 19, 8 p.m., $20.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

Uncertainty Principle: Uncertainty Principle is duos improv. Two people enter. Two people do improv. No one dies. Wednesdays, 10 p.m., $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

FILM EVENTS & REPERTORY

Alamo Drafthouse. Jewish Film Institute's fifth annual WinterFest: the Jewish Film Institute's weekend-long showcase of exciting and transcendent Jewish films from around the world, including *Joseph Pulitzer: Voice of the People*, *A Fortunate Man*, *Working Woman* and *Untogether*. For full info, please visit jfi.org Sat., Feb. 16; Sun., Feb. 17. 2550 Mission St, San Francisco, 415-549-5959, drafthouse.com/sf/theater/new-mission.

Balboa Theatre. Balboa Classics: Classic movies every week. Thursdays, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. *Balboa Beer Movies*: Saturdays, 10 p.m. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

Exploratorium. *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

Folsom Street Foundry. Crunchyroll Anime Awards Presented by Devil May Cry 5: Crunchyroll will be hosting a livestream and watch party for the third annual Anime Awards in San Francisco and tickets are on sale now. Fans are invited to join us the evening of Saturday, February 16 at the Foundry in SoMa as we unveil the results in each category and celebrate the best of anime in 2018. Doors open at 5 PM, and the Anime Awards live stream starts at 6 PM. Sat., Feb. 16, 5-11 p.m. $30. www.crunchyroll.com/animeawards/index.html. 1425 Folsom, San Francisco, 415-795-3644,

FILM REVIEWS

Holiday

Not rated. Opens Friday at the Roxie Theater.

Isabella Eklöf's *Holiday* is beautifully shot, carefully considered, and very, very rough. Young, blonde Sascha (the Fanning-esque Victoria Carmen Sonne) is the skimpily dressed arm candy of gruff drug kingpin Michael (Lai Yde) as he takes his minions and their families on a lavish vacation on the Turkish Riviera. Michael's contempt for and domination over Sascha is established early with an act of brutal violence, as well as an implication of regular roofieing. Meanwhile, Sascha also happens upon the hunky and considerably more genial Tomas (Thijs Römer), who's traveling the world on his yacht and seems to be the Nice Guy that that Michael categorically is not. Telling the story largely from Sascha's POV, director Eklöf tends to cuts away before the bad things happen — except for when she doesn't, including one of the more explicit and brutal rape scenes in recent memory. Filmed in a wide, unbroken shot with the oblivious world continuing on audibly offscreen, she makes what again must be stressed is a *very* graphic rape come across as downright quotidian. That's the case with the majority of the film, as Eklöf favors wide, dispassionate compositions and naturalistic, quasi-improvised performances. Sascha herself remains a cipher throughout, ultimately emerging as less of a character than merely a survivor. And maybe that's enough. ***Sherilyn Connelly***

Holiday

Mostly British Film Festival 2019

Starts Thursday at the Vogue Theater.

As is the case with all things, Britishness comes in varying degrees. Last month's *Adult Life Skills* was super-hella British, arguably even more so than 11th edition of the self-described Mostly British Film Festival, which promises "new and classic films from the United Kingdom, Ireland, Australia, India, and South Africa." For sure, you can't tick off more "Yep, that's British" boxes than David Batty's documentary *My Generation* — which, right there, that title — wherein Michael Caine looks back at Swingin' 1960s London. Also beaucoup British is Roger Appleton's *Looking for Lennon*, about the early days of Beatle John. Meanwhile, the story not previously told in Danny Ben-Moshe's documentary *Shalom Bollywood: The Untold Story of Indian Cinema* is the part that the women of India's Jewish community played in building what remains the world's largest film industry. Among the classic U.K. films is Laurence Olivier's 1955 VistaVision opus *Richard III*. Lovely as it is to look at, the acting arguably hasn't aged as well as other mid-century Shakespeare adaptations, and the Festival itself pretty much invites local audiences to hoot and holler by describing Olivier's lead performance as "much heralded if undeniably campy." Originally restored in 1981, it's still worth seeing this second restoration from 2012 on the big screen, at least until Restoration III inevitably comes along. ***SC*** folsomstreetfoundry.com.

Roxie Theater. *Along For The Ride*: Filmmaker Nick Ebeling profiles the professional exile and eventual re-emergence of Dennis Hopper following the making of "The Last Movie." Daily. 21st SF IndieFest: The 21st San Francisco Independent Film Festival will take place from Jan 31-Feb 14, 2019 at the Roxie Theater. This annual festival showcases the best in independent, alternative, and subversive cinema from around the globe. Special events include an extra-trippy electronica re-scoring of Fantasia, a live on-stage shadow cast presentation of The Big Lebowski, Beetlejuice Bingo, Bad Art Gallery, a live screenplay read, a live-in-VR short film series, the Anti-Valentine's Day 80s Power Ballad Sing-A-Long, and our annual live comedy improv send-up of the Super Bowl. See full show list at roxie.com Through Feb. 15. Love Eclectic: An eclectic couple who shares a passion for old films and dresses eclectically retro but on a disastrous Valentines Day things spiral out of control to a nasty breakup until a lost lottery ticket worth millions pushes them back together. Fri., Feb. 15, 6:30-8:15 p.m. $10. 415-863-1087. www.roxie.com/ai1ec_event/love-eclectic/?instance_id=. *Tongues Untied*: Black men loving black men is the revolutionary act. Marlon Riggs' essay film TONGUES UNTIED gives voice to communities of black gay men, presenting their cultures and perspectives on the world as they confront racism, homophobia, and marginalization. It broke new artistic ground by mixing poetry, music, performance and Riggs' autobiographical revelations. The film was embraced by black gay audiences for its authentic representation of style, and culture, as well its fierce response to oppression. It opened up opportunities for dialogue among and across communities. Wed., Feb. 20, 7 p.m. $13. 3117 16th St., San Francisco, 415-863-1087, roxie.com.

LITERARY EVENTS

The Art of Author Branding: When Your NAME Alone Can Sell: The single largest challenge all writers face in the digital age is discoverability and connecting with our audience is a challenge but nothing we cannot handle. Overall, this class is about working smarter not harder. This class is to teach you to think strategically so all energy is focused. Sure, we have to hustle, but why not hustle and there be an AUTHENTIC PAYDAY for all that hard work? Mon., Feb. 18, 2-5 p.m., 99, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Craft Compelling Characters: Tips for Writing and Editing: Our job as novelists is to create characters that our readers love. Or love to hate. Or want to be. Or want to jump into bed with. Our characters need to feel real, engaging, and compelling, not just our main characters, but our secondary characters and villains too., But how do you actually do that?, Beth Barany covers how to build your characters from inside out, using such tools as Goal, Motivation, Conflict, and Strengths. Come prepared to write and brainstorm. Mon., Feb. 18, 9 a.m.-noon, 129, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Creating Quality Non-Fiction Book Proposals and Query Letters: If you are going to get your non-fiction book published, you will need to prepare a book proposal. Commercial book publishing is a business. A book proposal is a business plan. A good one will anticipate the questions an acquisition editor will be asking; questions like: What is the concept of the book? Who is the audience? What other competitive titles are there in the marketplace? Why do I have the authority to write about this subject? How will I promote it? Since you will be submitting your proposal to agents, we will also talk about writing good query letters. Thu., Feb. 14, 6:30-9:30 p.m., 99, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

The Hero's Journey: A Practical Guide to the Three-Act Story: For decades, writers and creators have relied on the Hero's Journey to help structure their stories: from Harry Potter to the Hunger Games to Indiana Jones to the Godfather., But what IS the Hero's Journey? Stemming from Joseph Campbell's The Hero with a Thousand Faces, the Hero's Journey is a narrative structure that takes place over three acts and details the specific actions taken by the story's protagonist to reach his resolution. Applying and understanding this structure can help guide the writer to create dynamic, character-driven stories. Thu., Feb. 14, 6:30-9:30 p.m., 99, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

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PROPOSED CHANGES TO PROGRAM IMPACTION EFFECTIVE FALL 2020

San Francisco State University will hold a series of three public hearings to discuss proposed changes to admissions guidelines for the 2020-2021 academic year. These changes will affect freshmen and community college transfers. The proposed changes involve the removal of impaction at the program level at San Francisco State University for five (5) majors. To receive input from the public, hearings will be held on:

Friday, 02/22/19, 11am-12pm, City of College of San Francisco, MUB 39 (Room M27)
Friday, 03/01/19, 4-6pm, College of San Mateo, Building 10, Room 468
Monday, 03/04/19, 11am-12pm, SFSU, Student Services Building, Room 101

These meetings are wheelchair accessible. Individuals requiring other accommodations should contact SF State at 415-338-7227 as soon as possible. For more information on San Francisco State University program impaction, please visit the Impaction website at

http://future.sfsu.edu/impaction

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a mix of Bay Area writers from young to old. Third Wednesday of every month, 7:30 p.m., free. Pegasus Books Downtown, 2349 Shattuck, Berkeley, 510-649-1320, pegasusbookstore.com.

Marlon James: Marlon James is the author of the novels A Brief History of Seven Killings, John Crow's Devil, and The Book of Night Women, all of which explore and retell twentieth-century Jamaica through a litany of perspectives. His forthcoming novel, Black Leopard, Red Wolf is the first in the Dark Star Trilogy, a fantasy series rooted in African legend, which James describes as an ''African Game of Thrones'' (Entertainment Weekly). Born in Kingston, James was the first Jamaican author to win the Man Booker Prize in 2015. He has published short pieces in Black Noir, Esquire, Granta, Harper's, The Caribbean Review of Books, New York Times Magazine, and elsewhere. In his 2016 viral video Are you racist? 'No' isn't a good enough answer, he makes a case for more rigorous anti-racism, as opposed to mere non-racist complacency. James lives and teaches in Minnesota, and spends the rest of his time in New York. Tue., Feb. 19, 7:30 p.m., $29. Sydney Goldstein Theater, 275 Hayes St, San Francisco.

Mastering Memoir: The Art of Weaving Truth and Craft: When you want to write a memoir, you find yourself drawing upon many layers of challenge and skill: telling your story, having it reach the hearts of others, and managing the labyrinth of doubts and fears about the possible consequences of revealing your personal truths. And you need to navigate how to explore the labyrinth where our stories take us., There are several keys that can unlock your story: finding the structure of your story, writing scenes, having internal permission to write what you need to write, and locating the main growth points in your story. Mon., Feb. 18, 2-5 p.m., 99, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Mastering the 10 Key Scenes That Frame Up Your Novel: In this three-hour workshop, you'll be introduced to an innovative, intuitive method for arranging your scenes and crafting a beautifully structured story. Nearly every great story, whether a novel, a play, or a movie, follows this time-tested structure. And it isn't all that hard! Mon., Feb. 18, 9 a.m.-noon, 99, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

No More Starving Authors: How to Make More Money from your Writing: It's tough earning a GOOD LIVING from book advances and sales alone. The good news is, there are a variety of ways you can become an AUTHORpreneur and turn your writing into a satisfying full-time job. Sam speaks from experience; she has been doing it for 25 years. If you want to write for the rest of your life, it's important to expand your writing to other income-producing activities. am shows how to get your body of work out into the world through a variety of ways so you can do work you love that matters – and get paid. Mon., Feb. 18, 2-5 p.m., 99, 416-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Poets!: Bimonthly poetry social with a featured reader followed by an open mic session. Third and First Monday of every month, 7 p.m., free. Bird & Beckett, 653 Chenery, San Francisco, 415-586-3733, birdbeckett.com.

Sales For Those Who'd rather Join Witness Protection: This class will remove the fear factor and clarify what selling entails for the professional author. Not all products are sold the same way…which is why there are no late-night infomercials hawking F-16 fighter jets. Our sales approach must align with the product we're selling or we're doomed before we begin. Mon., Feb. 18, 6:30-9:30 p.m., 99, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

San Francisco Writers Conference 2019: San Francisco Writers Conference is a four-day event packed with 100+ sessions for writers—from the craft of writing to the business of publishing. There is copious networking with bestselling authors, literary agents, editors, publishers from major publishing houses, and other writers; two keynote luncheons and breakfasts; and evening open mic readings and pitch sessions. Thu., Feb. 14, 12-9:30 p.m.; Fri., Feb. 15, 6:45 a.m.-9 p.m.; Sat., Feb. 16, 7 a.m.-9 p.m.; Sun., Feb. 17, 6:45 a.m.-4 p.m.; Mon., Feb. 18, 9 a.m.-5 p.m., 415-673-0939, epml@aol.com, sfwriters.org. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Today's Key Book Publishing Paths: What's New, What's Old, and What's Right for You?: Jane discusses everything you need to know about how book publishing operates today, in plain English, to help you understand the pros and cons of every major publishing path available. She'll cover New York, traditional publishing and what projects are well-suited to being represented by literary agents; the capabilities of mid-size publishers and independent publishers; how to evaluate small presses, micro-presses, and digital-only presses; what ''hybrid'' publishing is (or, thinks it is) and how to evaluate such companies; and all forms of self-publishing and e-publishing practiced today. Thu., Feb. 14, 6:30-9:30 p.m., 129, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Tuesdays at Readers: Weekly poetry readings curated by Jack Hirschman. Tuesdays, 6:30 p.m., free. North Beach Branch Library, 850 Columbus Ave, San Francisco, 415-355-5626, sfpl.org.

Voz Sin Tinta: Monthly bilingual poetry reading series curated by Jose Hector Cadena and Marguerite Muñoz. Second Thursday of every month, 6:30 p.m., free, facebook.com/vozsintinta. Alley Cat Books, 3036 24th St., San Francisco, 415-824-1761, alleycatbookshop.com.

Why There Are Words: Monthly meetup of literary minds hosted and curated by Peg Alford Pursell. Second Thursday of every month, 7 p.m., $10, whytherearewords.com. Studio 333, 333 Caledonia, Sausalito, 415-331-8272, studio333.info.

WordPress 101 Bootcamp: Creating a WordPress Website and How to Use It: Learn the basics of using a WordPress built website, including:, Themes and Menus, Navigating the dashboard, How to write and publish a blog post and pages, Adding tags, categories and keywords, How to work with images, sizing and how to find copyright free images, Search engine optimization basics and mobile themes. Mon., Feb. 18, 2-5 p.m., 129, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Write Club: Writers spar in 7-minute bouts based on given themes. Hosted by Casey Childers and Steven Westdahl. Third Tuesday of every month, 8 p.m., $5-$10, 647-2888, writeclubsf.com. Make-Out Room, 3225 22nd St., San Francisco, makeoutroom.com.

Yasmin Khan - Zaitoun (San Francisco Store): Zaitoun is a dazzling celebration of Palestinian cuisine, featuring more than 80 modern recipes, captivating stories and stunning travel photography. Food writer Yasmin Khan is the author of The Saffron Tales. Sat., Feb. 16, 1-2:30 p.m., Free, 415-927-0960, zruskin@bookpassage.com, www.bookpassage.com/event/yasmin-khan-zaitoun-san-francisco-store. Book Passage, 1 Ferry Building Ste. 42, San Francisco, bookpassage.com.

Your Author Platform: 10 Ways to Leverage Authority Marketing to Grow A Meaningful Brand: If you have been wondering where to begin when it comes to building a meaningful platform, this advanced workshop is the place to start. This presentation will peel back the curtain and share the strategies used to build platforms for some of the world's leading authors and thought leaders. Thu., Feb. 14, 6:30-9:30 p.m., 119, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

Your Nonfiction Book Publishing Plan: Traditional vs. Self-Publishing and How to Successfully Navigate Both Options: The world of publishing can be overwhelming, and there are many mistakes that new authors can avoid by learning to navigate the terrain. Stephanie Chandler has been both traditionally published and self-published so she understands the challenges involved in both options. In this content-rich presentation, she explains the pros and cons of traditional and self-publishing, and shows you how to traverse each path like a pro. Mon., Feb. 18, 9 a.m.-noon, 129, 415-673-0939, epml@aol.com, sfwriters.org/master-classes. Hyatt Regency San Francisco, 5 Embarcadero Center, San Francisco, sanfranciscoregency.hyatt.com.

MUSEUM EXHIBITS & EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian

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salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

Chinese Historical Society of America. The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Contemporary Jewish Museum. Lamp of the Covenant: Dave Lane, often described as ''an outsider artist,'' has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Resonance: Unheard Sounds, Undiscovered Music: Pianist/composer Sarah Cahill hosts this bimonthly series of avant-garde musical performances and live interviews. Thu., Oct. 9, 7 p.m. Pairings: Cultivating a Taste for Science Through Food: Clay Reynolds and Chef Loretta Keller of Seaglass Restaurant host this monthly meeting of the minds (and stomachs) for adults ages 18+. Second Thursday of every month, 7:30 p.m. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. ''gayborhoods,'' paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). New Work: LANZA Atelier: This exhibition introduces three new projects by Mexico City–based architecture firm LANZA Atelier. It draws upon their interests in Mexico City's architectural history and in bringing communications together through architectural interventions. Mondays, Tuesdays, Thursdays-Sundays, 10 a.m.-5 p.m. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

USS Hornet Museum. Living Ship Day: A monthly round of historical re-enactments, guest speakers, live bands, and naval nostalgia. Third Saturday of every month, 10 a.m.-5 p.m. Pier 3, Alameda Point, Alameda, 510-521-8448, uss-hornet.org.

THEATER

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Beyond Borders: Obsessed Story Jam: Join us for true tales of losing control. An extreme infatuation, all-consuming fascination, or unrelenting torment. Ambition at any cost. Wed., Feb. 20, 8-9:30 p.m., Tickets: $12 online | $15 at the door., 415-740-4056, will@beyondbordersstorytelling.org, www.eventbrite.com/e/beyond-borders-storytelling-presents-obsessed-story-jam-tickets-53988594339. PianoFight, 144 Taylor, San Francisco, pianofight.com.

Dragon in the Drop-Off Lane: The Marsh Berkeley extends Lisa Rothman's ''Dragon in the Drop-Off Lane.'' This hilarious and cautionary tale describes what happens when Rothman's Oakland-raised kids venture into the fairytale world of Marin, where all the children seem to know how to sew, speak in a ''Crystal Cave whisper,'' and decorate their (vegan) gingerbread men with stevia icing, carob chips, and unsweetened coconut flakes. A wry, comedic, and incisive look at the profound societal differences between gritty East Bay living and the idealized-to-the-point of ridiculous realm of Marin. Fridays, 5 p.m. Continues through Feb. 23, $20-$35 sliding scale, $55-$100 reserved, 415-282-3055, marsh@themarsh.org, themarsh.org/dragon_in_drop_off_lane/lisa-rothman-2/. The Marsh Berkeley, 2120 Allston, Berkeley, themarsh.org.

Every Day Alice: Written by Utopia Theatre Project's founder, Anne Yumi Kobori, ''Every Day Alice'' reimagines familiar characters from Alice in Wonderland and Peter Pan in a modern day setting: Alice is a brilliant young writer who has been placed in a mental hospital due to nervous breakdowns from her overactive imagination, and her architect boyfriend, Peter, longs for adventure and a release from the responsibilities of adulthood. Together with other characters, they navigate the blurred lines between mental health and artistic expression, as they discover what it truly means to grow up. Starting Feb. 15, Thursdays-Saturdays, 7 p.m. Continues through March 9. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Hamilton: One of the Founding Fathers, Alexander Hamilton's story is an extraordinary one. Born out of wedlock in the West Indies, and orphaned by the time he was 11, he arrived in New Jersey in 1772 to begin his grammar school education. From there he played a major role in the American revolutionary war, rising through the ranks to become an aide to George Washington. But that was only the beginning of the great man's story, with the proceeding chapters in his life taking in everything from sex scandals, fatal duels and the creation of the American Constitution. Wednesdays, Saturdays, Sundays, 1 p.m.; Tuesdays-Saturdays, 7 p.m. Continues through Sept. 9, $340+. Orpheum Theatre, 1192 Market, San Francisco, 415-551-2000, shnsf.com.

Hello, Dolly!: The darling of Broadway has returned! After a successful revival on Broadway, this glorious new production of Hello, Dolly! is heading out on a national tour!, With four 2017 Tony Awards under its belt, including Best Revival and Best Actress for Bette Midler, Jerry Herman's musical comedy is truly back where it belongs. Featuring memorable classics such as 'Before the Parade Passes By' and 'Put on Your Sunday Clothes' Hello, Dolly! is ready to reclaim the hearts of the American people., Based on Thornton Wilder's play The Matchmaker Hello, Dolly! was an instant success when it first debuted in 1964. Winning an unprecedented 10 Tonys at that year's ceremony it was soon adapted for the big screen featuring a cast led by Barbra Streisand and a young Michael Crawford. This 2017 revival is directed by four time Tony winner Jerry Zaks (Sister Act) whose talent has brought Hello, Dolly! back into the lime light., WHAT'S HELLO, DOLLY! ABOUT?, In 1880's New York a rich and cantankerous widower by the name of Horace Vandergelder is on the lookout for a wife. To help him on his quest he engages the services of professional matchmaker Dolly Gallagher Levi, but little does he know that Dolly has his perfect match in mind from their very first meeting - herself! Now all she has to do is make Horace realise it as well... Starting Feb. 19, Fridays, Saturdays, 8 p.m.; Wednesdays, Saturdays, Sundays, 2 p.m.; Tuesdays-Thursdays, 7:30 p.m. Continues through March 17, $50+. Golden Gate Theatre, 1 Taylor, San Francisco, 415-551-2000, shnsf.com.

I, Too, Sing America: Featuring a company of thirty-one dancers and singers, ''I, Too, Sing America'' highlights poetic works by artists including Langston Hughes, Jean Toomer, Beyonce, Frances Chung, Gwendolyn Brooks, Alice Walker and more. The performances are under the musical direction Othello Jefferson with choreographic direction by Christine Chung; produced and directed by Jamie Yuen-Shore. Sundays, 2 p.m.; Thursdays-Saturdays, 8 p.m. Continues through Feb. 24, $30. Brava Theater Center, 2781 24th St., San Francisco, 415-641-7657, brava.org.

King of the Yees: For nearly 20 years, playwright Lauren Yee's father Larry has been a driving force in the Yee Family Association, a seemingly obsolescent Chinese American men's club formed 150 years ago in the wake of the Gold Rush. But when her father goes missing, Lauren must plunge into the rabbit hole of San Francisco Chinatown and confront a world both foreign and familiar. At once bitingly hilarious and heartbreakingly honest, King of the Yees is an epic joyride across cultural, national, and familial borders that explores what it truly means to be a Yee. January 22nd to March 2nd. See sfplayhouse.org for full showtime information Through March 2, $120+. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

The Love Edition: Falling Hard: Short plays featuring Love, Heartache, and the Weirdness between. Exploring the emotional twists and turns of love and relationships, The Love Edition: Falling Hard is a short play festival that captures the complex nuances of love stories. Through comedy, drama, and mixed media, The Love Edition illustrates a theatrical world that delves deep into the human experience and spectacle of romantic love. Thursdays-Saturdays, 8-9:30 p.m. Continues through March 2, $15-30, 415-255-0440, theloveedition@gmail.com, www.bindlestiffstudio.org/tle-2019/. Bindlestiff Studio, 185 Sixth St., San Francisco, bindlestiffstudio.org.

The Marsh San Francisco Presents ''Border People'': The Marsh San Francisco presents the World Premiere of ''Border People,'' the newest solo show by award-winning actor and playwright Dan Hoyle, based on his conversations with immigrants, refugees, asylum seekers, and border crossers of all kinds. Hoyle began work on the show after the election of Trump in November 2016; as the American immigration debate has grown more heated, Hoyle has worked with increased urgency to complete the work and bring it to the stage. Thursdays, Fridays, 8-9:15 p.m.; Saturdays, 5-6:15 p.m. Continues through Feb. 23, $25-$35 sliding scale Thursdays and Fridays; $30-$35 sliding scale Saturdays; $55 and $100 reserved seating, 415-282-3055, marsh@themarsh.org, themarsh.org/border_people/dan-hoyle-3/. The Marsh Theater, 1062 Valencia, San Francisco, themarsh.org.

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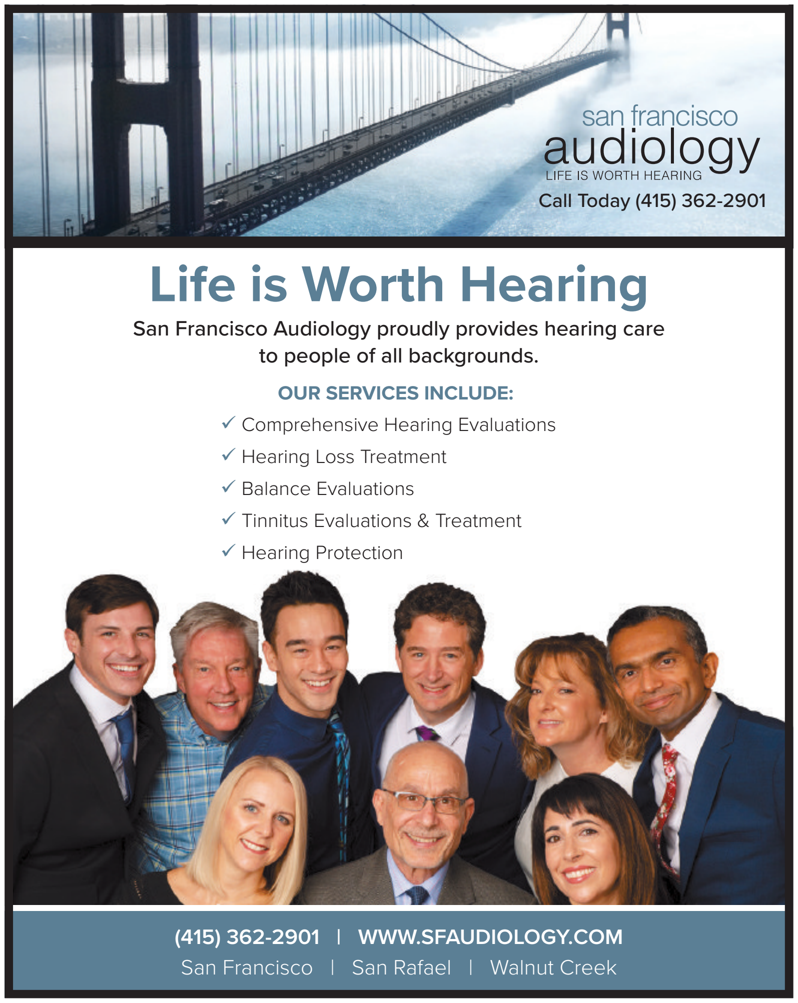

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Putting polite euphemisms to rest in 'Then They Came for Me,' a photographic exhibit on incarcerated Japanese-Americans during World War II.

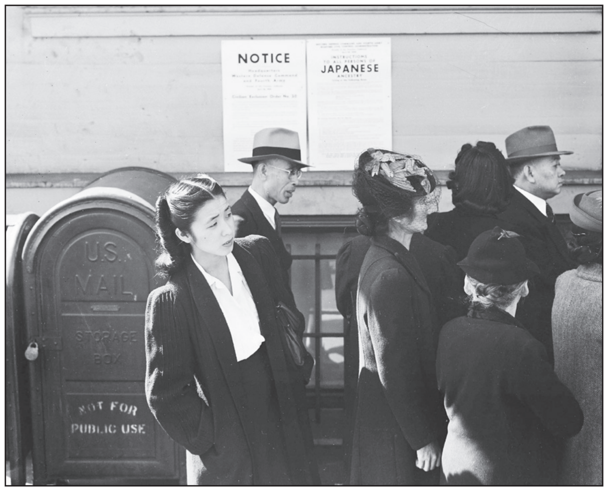
By Jonathan Curiel

The history of wartime photography is a history of blood, death, and utter gruesomeness. Eddie Adams' most famous Vietnam War image epitomizes that principle, depicting a South Vietnamese general standing on a Saigon street and shooting a captured Viet Cong member in the head. But wartime photography has also produced a reservoir of bloodless imagery related to prisoners of war. And that's on display in a new San Francisco exhibit on the incarceration of Japanese-Americans in World War II.

"Then They Came for Me" is a damning portrait of an American political and military system that — out of fear, racism, and other toxic thinking — rounded up more than 100,000 Japanese-Americans from West Coast states in the aftermath of Japan's Pearl Harbor attack. Ordered to leave their homes and communities for isolated, barbed-wired camps, the affected went through a series of humiliations and hardships that included going to "assembly centers" like the one at San Bruno's Tanforan Racetrack, then traveling to "relocation centers" like the one at Manzanar, where they were guarded by gun-toting soldiers in towers. The incarcerated could take only what belongings they could carry. Government-paid photographers, including Dorothea Lange, documented the entire cycle. And that's what's on disturbing display in "Then They Came for Me," where we see the everyday lives they left behind and the nightmarish lives they endured.

On May Day in 1942, for example, Lange visited a farm near Sacramento and photographed a Japanese-American tenant farmer sitting on what looks to be a piece of wood. He's smoking a cigarette, facing downward as he readies himself for a government camp. A few weeks earlier, Lange went to a Japanese-American registration center in San Francisco, where she photographed a 25-year-old woman named Shizuko Ina as Ina waited in line on the street, next to two ominous government posters. Four months pregnant, Ina would go to Tanforan to live in a former horse stall, eventually moving to the Tule Lake incarceration camp, near the Oregon border. Like Lange's iconic *Migrant Mother* photo from 1936, which showed a woman and her children in the Great Depression, Lange's 1942 images capture the painful uncertainty that her subjects felt.

Photographers documented the camp conditions at Manzanar, Tule Lake, and other outposts where families tried to live with dignity despite, as one example, sleeping on cots in barracks that frequently allowed the elements to seep in. The camps existed until 1945, and "Then They Came for Me" — a reference to German pastor Martin Niemöller's poem about cowardice in the face of rising Nazism — notes the parallel societies that grew up within them. Some camps eventually had stores, churches, movie theaters, and beauty parlors; inmates at Manzanar even built a golf course. "To battle boredom and earn spending money in the camps, about 30 percent of the inmates held jobs," from nursing to working in camp factories, the exhibit states, and images show them doing these jobs.



Dorothea Lange, *San Francisco, California*, April 25, 1942. National Archives.

Ansel Adams went even further. His 1943 portraits of people incarcerated at Manzanar show them smiling or posing, with no context of the camp's conditions. His portraits of those who'd affirmed their loyalty to the United States are almost head shots — and after exhibiting them at New York's MOMA in 1944, some critics accused him of sanitizing the U.S. government's wrongdoings, while other critics said his images wrongly humanized people whom the U.S. government *should* have treated with suspicion because of their potential loyalty to Japan.

The debate over Adams' portraits "continues today," the exhibit notes — and that's evident in the reaction of Satsuki Ina, who was born in the Tule Lake camp to Shizuko Ina, the woman Lange photographed in San Francisco. Satsuki Ina tells *SF Weekly* that Adams' images in "Then They Came for Me" are the product of a de facto coercion. Japanese-Americans who met Adams at Manzanar were displaying "determination — it's certainly not joy," says Ina, who is now an activist and psychotherapist.

"Here's a white man who's taking your picture, and there's this feeling of being special, there's a novelty of it, and there's also a white privilege that he brings," she says. "So we do what he says, and if he says, 'How do you like it here?' they smile, and 'click,' he takes the picture. It's complicated.

"My mother wrote in her diary, 'I wonder if today's the day they're going to line us up and shoot us?' " she adds. "There was fear. I don't know if they would show that fear overtly to someone who is taking a photo of them. And taking a photograph [then] isn't just an iPhone snapping quickly. It's a guy with a tripod and a giant camera that's setting up and asking you to pose."

The exhibit — whose full title is "Then They Came for Me: Incarceration of Japanese Americans during WWII and the Demise of Civil Liberties" — is just a minute's walk from a more popular art destination in the Presidio. The Walt Disney Family Museum is where kids and their parents crowd into spaces to laugh at Mickey Mouse, see Disney films, and take in the history of Disney's commercialism. There, visitors learn about Disney's World War II propaganda films for the U.S. government, but they don't see the full, seven-minute version of *Commando Duck*, Disney's 1944 animation that uses Donald Duck — and racist, jingoistic stereotypes of Japanese people — to foment anti-Japanese sentiment. In *Commando Duck*, Disney had one Japanese soldier say, "Japanese custom say always shooting a man in the back, please," while he drew another Japanese soldier with big yellow teeth, a reference to the idea that Japan was a "yellow peril."

It wasn't just the U.S. government that created hysteria around Japanese-Americans. Many "average" Americans bought into the idea, as did prominent Americans like Walt Disney. And in the targeted communities, many Japanese didn't fight the government's order. They "volunteered" to go to the incarceration camps to show just how loyal they were to their adopted or homegrown country. But "Then They Came for Me" includes the stories of activists like Bay Area native Fred Korematsu, whose legal challenge to the 1942 edict went to the Supreme Court and whose post-incarceration stories are just as important as their lives at Manzanar and other camps.

Legally speaking, the mass incarceration of Japanese-Americans wasn't a war crime, but it was a moral crime. And while the incarcerated weren't technically prisoners of war, they were so in a de facto sense. The United States government eventually acknowledged its grievous mistake in 1988 when then-President Ronald Reagan signed legislation that apologized for the World War II incarcerations and authorized payments of $20,000 to each survivor. "Then They Came for Me" connects the incarceration of Japanese-Americans with current events and activism, including anti-Muslim sentiment and anti-immigration fears.

The subject is ideal as a photo exhibit, but "Then They Came for Me" is much, much more. It displays "anti-Jap" posters and other material from World War II, including "Jap hunting licenses" and a "How to Spot a Jap" guidebook. It displays a doll that a Japanese-American girl took with her into the family's forced exile. It displays actual luggage that families carried to the camps. And the exhibit uses words like "incarceration" instead of "internment" that eschew past U.S. government euphemisms.

Those who experienced the camp, and scholars of the period, now frequently refer to Manzanar and other sites as "concentration camps." It's hard to argue with that terminology after seeing "Then They Came for Me." People died in the camps and from diseases they caught there. Within camps, many were jailed — as was Satsuki Ina's father, Itaru Ina, for protesting camp conditions. While many of the incarcerated returned to bountiful lives, and tried forgetting what happened there — or at least tried to avoid talking about it because of shame and trauma — "Then They Came for Me" resurrects everything that happened, and scales up the size. Some of the photos are virtually life-size.

"There were images that were familiar to me, but in books and small print, and to have them blown up to almost life-size was very emotional for me," says Satsuki Ina, who's 74 and lives in Oakland. "I went in before everyone got there, and it felt like those people in the images were actually in the room telling their story."

In "Postcolonial Revenge" at the Mission Cultural Center for Latino Arts, painters, sculptors, and other artists take a more explicitly critical approach toward past U.S. government policies. But the exhibit widens the approach to include systems of "hetero-patriarchal" beliefs that Western governments and its citizens have practiced against people they considered inferior. Standout works include Keith Secola's *Wounds Many* and *India (Delphina Ballard)*, both screen prints on book covers with a Native American theme; and Chris Marin's lengthy oil painting, *Lift Me Up Pt. 2*, whose scenes of violence, celebration, and everyday life are red, elliptical dreamscapes into a past that seems so real you can touch and feel it.

Photographer Michael Lundgren finds rock formations, trees, plateaus, and other natural surfaces that — through his picture-taking — become transcendent totems of form and feeling. At Equinom Gallery, "Michael Lundgren: Geomancy" shows off a series of these totemic images, including *Tablet* and *Welded Tuffa*, where darkness and light deepen scenes that are already laden with artful contrasts to ponder.

"Then They Came for Me: Incarceration of Japanese Americans during WWII and the Demise of Civil Liberties"
Through May 27, at 100 Montgomery St. in the Presidio. Free; 415-923-9795 or thentheycame.org.

"Postcolonial Revenge"
Through Feb. 22, at Mission Cultural Center for Latino Arts, 2868 Mission St. $5; 415-643-2785 or missionculturalcenter.org.

"Michael Lundgren: Geomancy"
Through Feb. 23, at Equinom Gallery, 1295 Alabama St. Free; 415-823-2990 or equinomgallery.com.

Remember the Maine

Luke's Lobster punches a hole through the idea of fast-casual, but this is a Dungeness crab roll to rival Woodhouse Fish Co.

By Peter Lawrence Kane

Lobster roll

Photo by Peter Lawrence Kane

The summer when I was 19, I went on my first road trip, through northern New England and Quebec with my college roommates. We watched the sun come up at West Quoddy Head, Me., curiously enough the easternmost point in the United States in spite of its name. Then we drove down the coast along U.S. 1, stopping in Ogunquit, a resort town where I paid $100 on five live lobsters, one for every member of my family. That was by far the most money I had ever spent on food, and the guy packed them in ice-filled Styrofoam so they would survive the 10-hour trip back to Long Island. That's a lot of driving for one day, but I had no margin of error, since I had five more shifts at a dying neighborhood bar-and-grill that had launched my 14-year food-service career (and wheezed its last breath only a week later).

That was almost 20 years ago. But that lobster, transported across five states and eaten in the last bit of twilight under on a muggy August evening, has always stayed with me. I even remember the Friendly's Wattamelon Roll we had for dessert.

I wouldn't say I got misty-eyed with nostalgia eating at Luke's Lobster in SoMa, but they're certainly doing justice to the idea of a Maine lobster roll over there. Inside the auspicious Bourdette Building, the only commercial structure of its scale to have survived the 1906 earthquake and fire, Luke's knows how to toast the bun so that it's warm enough to stand out in relief from the cold lobster but not so warm as to heat the meat.

A lobster roll really is perfection, and to spirit them across the continent and still have the meat taste so fresh, Luke's is basically treating their product as if it were a medical cooler containing a donated kidney. Plus, as Luke's chief development officer Bryan Holden told *SF Weekly* over the summer, lobster rolls are even better with a lager, a kolsch, or an Allagash white. I've been on an extended Sober January for almost six weeks, and while I had a single glass of Champagne as part of a toast, Luke's was the one time where I really felt like my life was utterly incomplete without a beer. I had a Maine Root blueberry soda on two visits, which was dry enough to feel like an acceptable compromise.

Luke's is fast-casual in spirit — you pays your money then you takes your little number holder, and the food comes out within minutes — but otherwise really pushing the limits of that category. Sixteen dollars for a lobster roll is fancy-normal, but then there's the Dungeness crab roll, a seasonal special.

When you order one with a small cup of soup and a soda, then add tax and a polite tip, it comes to $44.

Five years ago or so, I wrote that an $18 sandwich was among the most overpriced things in San Francisco. Now here's a *roll* that'll set you back two-and-a-half times as much. Yet I didn't find myself taking umbrage on behalf of humanity over it. Is it something I'd order again? Probably not for a very long time. It's a serious treat, and even then, it's not a treat for everyone. But Luke's is honest about it. This crab roll isn't buttered with foie gras or larded up with Tsar Nicoulai caviar or impastoed with gold flakes like some celebrate-your-big-promotion-with-me hamburger for douchebags. It may not be a gutbuster like an El Farolito chorizo super-burrito, and, just to beat a dead horse a little further, it's a lot pricier than Woodhouse Fish Co.'s crab roll or even Mister Jiu's, too. But eating it will cause time to dilate like the best things do.

You come very close to taking a bite only to course-correct and take a bite half that size, because the way the buttery, faintly saline Dungeness crabmeat almost fans out is too wondrous not to savor. Yes, it costs the same amount as a night of heavy drinking, but upon eating one it's hard not to conclude that that's an appropriate price.

Plus, Luke's has happy hour deals and combo meals that are more than fair. A Luke's Trio ($19) contains a half-portion of a lobster roll, a Jonah crab roll, and a shrimp roll. The $42 "For the Crew of Two" consists of two trios, plus two sides and two drinks. There are other suitable-for-regular-people's-regular-lunches options, like the Jonah crab roll ($17 for a combo, which includes a side and a drink), to which you can add a bowl of lobster corn chowder that contains a decent amount of lobster. The very lightly salted fries are golden-crisp like McDonald's at their finest, only made from potatoes and not some composite material of aggregated potatoids. If you want a moment of mini opulence, the half-lobster tail ($6) with drawn butter is four bites' worth of the best thing you can pull from the sea, almost with the clarity of a Hama Hama oyster.

I'm going back to Luke's once I'm drinking again.

Peter Lawrence Kane is SF Weekly's *editor-in-chief.*

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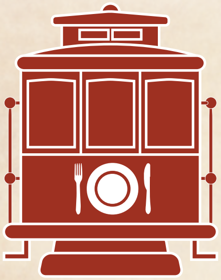

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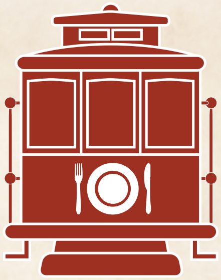

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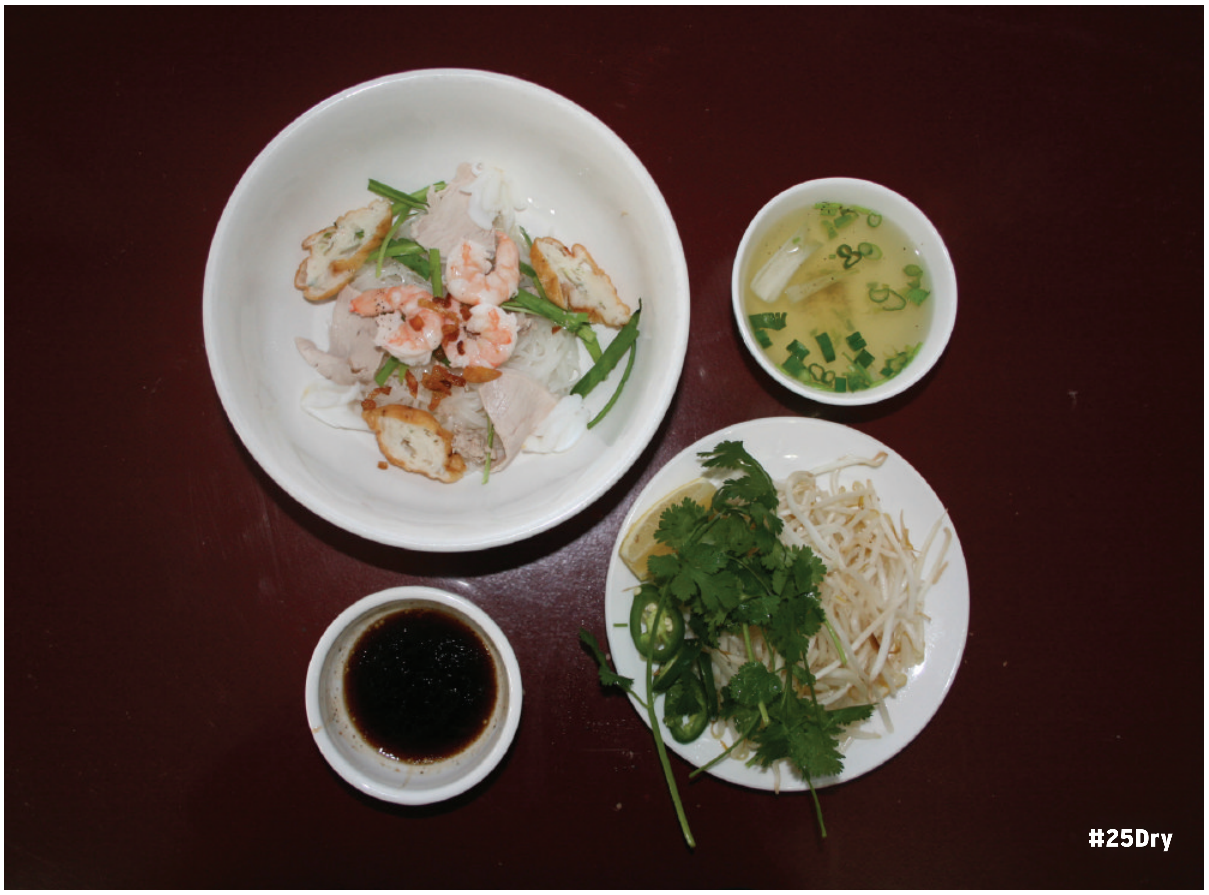

Photo by Ryan Basso

Go Eat This Now: #25 Dry at Ha Nam Ninh

Hu tieu nam vang would be a clear noodle soup if it weren't really a bowl of vermicelli noodles and assorted meats, plus a shot of broth on the side.

By Ryan Basso

Little Saigon is a special place. Centered on a few blocks of the western Tenderloin are tons of Vietnamese soup houses that possess their own followings and specialties. At the corner of Larkin and Ellis streets is the ever-popular Turtle Tower, known for its clean and classic pho gà, and within a stone's throw are neighborhood favorites like Pho 2000 and Hai Ky Noodles. But lately, in the fog of porky pho fumes, I've heard whispers of a dish that defies the laws of bouillon. It's a soup with no slurp hailing from the underrated Ha Nam Ninh. It's called #25 Dry and it's as seductive as it sounds.

When it comes to food, I've never liked limiting myself to choices. Luckily, with the #25 Dry, I don't have to. This bowl of "soup," also known as hu tieu nam vang, is petite, but what it lacks in size, it makes up for in substance. If you're stuck craving pork, fish, and poultry simultaneously, fret not, they're all at this party. The contents begin with a lovely little bed of vermicelli noodles that sit in the center of the empty bowl. Piled on top is a cool medley of shrimp, squid, fish cakes, sliced pork, and ground chicken. If that isn't enough protein for you, finish it off with a sunny-side-up egg. In the thick of the meaty mishmash are snappy bean sprouts and jalapeños with garnishes of lime and cilantro.

Served with this exotic bowl of tasty morsels is a small bowl of chicken broth on the side. Many people like to pour the liquid into the bowl, right atop its contents, but where's the fun in that? I say break that yolk and mix everything together into an eggy noodle salad. Pluck out bite after bite of plump shrimp and bouncy fish cake. Take your time rolling the rice noodles around some squid, lean pork, and little bits of tender chicken. Then, wash it all down with a steaming sip of savory bone broth. The sensation of all these Vietnamese ingredients chased with a piping umami shot is almost as satisfying as the soup's variety of tastes and textures. It's as fun to eat as it is delicious, and I have grown to understand why this order has earned its legend among some of the city's most sought-after Vietnamese treats. Sometimes, dammit, you can have it all.

Ha Nam Ninh,
701 Larkin St., 415-365-3100 or
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Queen Ditches Gaylord: Juanita MORE! Announces Her Departure from Jones

Along with her business partner, food stylist Cole Church, the drag queen hostess and chef will leave the restaurant-and-bar in the Gaylord Hotel at the end of February.

By Peter Lawrence Kane

"The moths have eaten all my ostrich feathers from the spine, so that when I pull them out all the feathers fall out one by one," says drag queen and restaurateur Juanita MORE! That's a real bummer for someone who probably changes clothes multiple times per day, but the more salient bit isn't the moths, it's the act of eating.

Juanita, along with her business partner, food stylist Cole Church, has announced that she's leaving Jones, the bar-and-restaurant in Lower Nob Hill that they all but commandeered

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last summer with opening chef Cory Armenta. It's an amicable split, and Juanita will return to Jones in June for her annual Pride party. But after six months of packing patrons in at brunch and late at night, the chilaquiles sandwich and "Hangovah pizza" will presumably become a thing of the past, as of Feb. 28. In the meantime, there's still a $35 Valentine's Day dinner and two remaining Sunday drag brunches (Feb. 17 and 24).

"It was overwhelming to be running that restaurant and for me to be in drag full-time," she tells *SF Weekly*. "It was two full-time jobs, and then I have a third full-time job, which is [her French bulldog] Jackson. And the fourth, which should really be the first, is as mother to a lot of kids in this city.

"Cole and I wanted to work on other projects and it's that easy," the adds. "Other opportunities are coming because of what I did at Jones, which is awesome."

First, she'll be teaching cooking classes (in drag) at Mission community kitchen and event space 18 Reasons, plus Humphry Slocombe will put out a Juanita-themed ice cream flavor in June. (The specific ingredients are under wraps.) Then, in May, MORE! and longtime LGBTQ activist Cleve Jones will travel to Cuba to celebrate Havana Pride, but only after throwing a big fundraiser in San Francisco to assist the queer population there.

Being partially open to the elements, Jones' 8,000-square-foot patio inside the Gaylord Hotel can be a challenging space. It's very large, and its three individual bars are curiously cash-only. Often referred to by its address, 620 Jones, it's one of a small crop of prominent LGBTQ-operated nightlife spaces that opened in 2018, bucking a years-long trend of closures. So its loss will be felt. But even though MORE! acknowledged the difficulty of working the kitchen and the front-of-house simultaneously, it doesn't seem as though she's developed an immunity to the allure of a restaurant. Sup. Rafael Mandelman had expressed a desire for her to open another one, this time in the Castro.

Citing Church's background at Zuni and Boulette's Larder and the management lessons they jointly learned, MORE! says they can probably figure it out. Working together every day for six months, their partnership only solidified.

"I was in the kitchen all day and then I got home and got into drag and hosted all night," she says. "It was like, 'Oooh, girl! You *worked* today!' But you rest up and you do it again. My passion for both those things gives me a lot of energy and keeps me going."

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Panda Bear Plots His Seduction

The Animal Collective wunderkind tries something new on his sixth solo album.

By Zack Ruskin

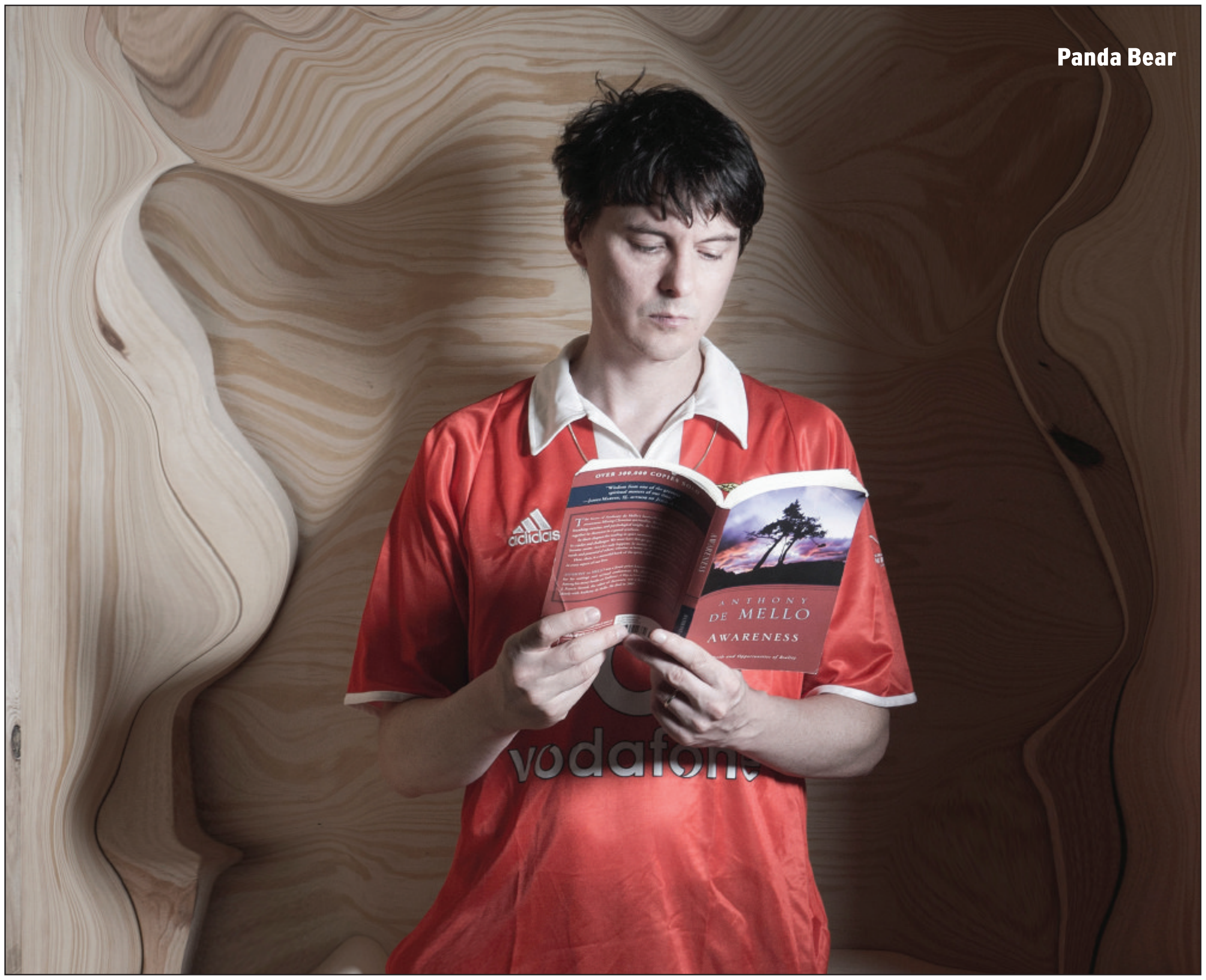
Panda Bear

Photo by Fernanda Pereira

When asked to describe the sound of his latest record, Noah Lennox doesn't speak of genres or emotions. Instead, he rattles off a laundry list of hyper-specific influences. There's the Sade song "By Your Side," and "El Farante" by Puerto Rican reggaeton artist Ozuna, both of which were apparently in Lennox's brain when he started working on *Buoys* last year. He also mentions Latin trap artist Bad Bunny and the early-'90s English rock band The Law as other noteworthy touchstones.

"Oh, and 'Power Glide' by Rae Sremmurd," Lennox adds. "I feel like somewhere between all of those things is the sound of this record."

Represented in this assembly of eclectic tastes is the backbone of *Buoys* — a notably spare record from the typically sample-happy Panda Bear. Best known as one-fourth of the avant-garde noise outfit Animal Collective, the 40-year-old Lennox has reached the point in his career where he's asked to look backward as often as he's tasked with prognosticating the future.

In 2018, Lennox teamed with bandmate Avey Tare (aka Dave Portner) for a fall tour to commemorate the landmark 2004 album, *Sung Tongs*, on which they were the only two Animal Collective members to play. This January, numerous outlets paid tribute to 10th birthday of Animal Collective's magnum opus, 2009's *Merriweather Post Pavilion*.

What Lennox remembers most about that album isn't the music but the time the band spent recording it and their subsequent live performances.

"With *Merriweather*, the experience of making it and the memories of that time have always defined the thing for me, maybe more so than the music itself," he says. "My perception of that one is more consistent, I guess, because it feels less colored by the music."

In the case of *Buoys* — which reunites Lennox with his *Person Pitch* producer, Rusty Santos — the low end is a major focus this time around. As for the record's notable sparseness, Lennox explains that he set himself the task of not indulging the impulse to keeping adding to a track anytime a section seemed to lose his focus.

"I knew I really didn't want to use that approach," he says. "I wanted to seduce attention rather than demand it. We found that, anytime we tried to pack the arrangements full of stuff, the moments where those subs really hit just wouldn't really work. There were certain moments where it felt like the sub would hit and then the rest of the arrangement would just sit on it like a pillow."

Though Santos and Lennox hadn't officially worked together since the latter's 2007 experimental pop masterpiece, *Person Pitch*, they did not reunite for *Buoys* as strangers.

Rather, Lennox followed closely as Santos worked with artists like Black Dice's Eric Copeland and DJ Rashad. When Santos found himself in Lisbon last October — where Lennox has lived since 2005 — the opportunity to collaborate was too great to ignore.

"I hadn't seen him in person for maybe seven or eight years," Lennox recalls. "Having heard the stuff he was working on and where his head was at with music, I was curious to see how the zone he was in would color the music. I wanted to see what the results would be if I used him as a filter."

While *Person Pitch* remains Panda Bear's most universally adored record, Lennox says his motivations for working with Santos again had nothing to do with rekindling that album's kaleidoscopic surf-haze aesthetic.

On the contrary, he views *Buoys* as the first lines in a new chapter of his career.

"I often feel like the work reflects what's going on for me personally," he says, "Perhaps I feel like I've entered into a new phase."

He cites boredom and intuition as two key components that drive his choices when it comes to making music. While Lennox may be dealing with milestones and retrospectives focused on past achievements for the rest of his days, he seems more engaged by the promise of the unknown.

This is exemplified by the fact that while *Buoys* is arguable best appreciated on a stereo system with ample subwoofers, Lennox has no desire to tell listeners how they ought to enjoy his record. Informed that early streams of his album came with a note from his label encouraging people to play *Buoys* on the "highest-quality audio system" at their disposal, he notes he has no issue with the suggestio. But he hopes no one confuses it with an outright demand.

"I do feel like it's just a different experience when you listen to it with a system that can represent that really low stuff," Lennox says. "That said, every space is slightly different. It's not like people listen to music in some perfectly tuned room. You can't fully control the experience, but I dig that."

Zack Ruskin covers news, culture, and music for SF Weekly.

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Panda Bear,
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DUB RIOT!
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Adult.'s Life Kills

The 20-year partnership between Nicola Kuperus and Adam Lee Miller yielded its most haunting record yet in 2018's *This Behavior.*

By Peter Lawrence Kane

Photo by @thriftybitch

To take a synesthesiac approach, the music of Detroit electropunk duo Adult. might be described as an extremely shiny black, a color that looks infinitely deep until it inevitably draws your attention to its surface, with the two always in tension. It's a seductive void. Two decades after the artistic partnership began between Nicola Kuperus and Adam Lee Miller — who are also married — their caustic, paranoid humor has never left. But on their most recent record, *This Behavior,* the intense anxiety present on early albums like 2001's *Resuscitation* has given way to distance and a touch of dark eroticism. It's probably no surprise that they're popular in Germany.

They are nothing if not committed to what they do. Earlier this year, Adult. spent some time on a video shoot on the northern tip of Michigan's Lower Peninsula, within sight of Canada. The five-degree weather was daunting, especially when the trek from the cabin to the site was 1,500 yards long, with 55 steps down.

"The first day was so cold, the coldest of all the days, and we could only work about 15 minutes," Miller says. "Nicola said, 'I can't do this.' Then we went back to the cabin and spent a long time making sure we knew all the gear worked perfectly, which we never really figured out."

But they must have, becaise the resulting video — for "Silent Exchange" — combines fire, water, ice, and fishnets in a way that suggests a pagan rite of rebirth thrown off because of a late-season snowstorm. If, as Wallace Stevens wrote, "Among twenty snowy mountains, / The only moving thing / Was the eye of the blackbird," then for Adult. it might be "On the entire shore of Lake Michigan / The only color / Was Nicola's lips and Japanese fan."

Such inclement weather suits Adult., although not as much as the darkness of night. What doesn't suit them it broad daylight, like their late-afternoon set at Treasure Island Music Festival in 2015.

"There's only a few instances of" them playing outdoors by day, Kuperus says, that show being one. "The other time was in Glasgow at a festival, and halfway through the set I had crawled under the stage and was playing there."

It's appropriate, then, that Adult. will play a former mortuary this Sunday, Feb. 17, when they open for Cold Cave at The Chapel. A support slot on a tour is unusual for Adult., and they confirm that it hasn't happened in more than 15 years. In that time, they've sharpened their live act. By her own admission, Kuperus is a poor multi-tasker, so once she gave up playing instruments on stage in favor of concentrating on vocals, the situation improved.

"I felt like Steve Martin in the beginning of *The Jerk*, when he's trying to get his groove to soul music and he just can't catch it," she says. "I think I am a little tone-deaf or something."

Discomfort with the "proper" way to play in favor of rule-breaking is almost the very definition of a punk aesthetic. Agreeing that perfect pitch can be a useful skill, Miller observes that the opposite is also true: "I'm jealous of those people, except I think when you're legitimately counterculture, that can be a curse."

Referring to Philadelphia electronic musician Void Vision, he adds that after complimenting her on a show they'd played together, she drily mentioned that she'd deleted her entire drum pattern midway through, and had to reprogram it on the fly.

"I said, 'While you were playing?' " Miller continues. "And she said she's jealous of our song 'Inclined to Vomit' because she knows she could never write it because when you listen to it, it's very abrasive and dissonant."

However methodical Adult. might be with its electronic eeriness, it functions well with other classically trained collaborators like the Austrian theremin player Dorit Chrysler. And Adult. has worked in some other nontraditional ways, too. For their previous album, *Detroit House Guests*, they submitted a grant proposal and won funding simply for the act of working with various creative partners and not necessarily to produce any final work. (A forward-thinking grant committee, that.) In a sort of two-by-two Noah's Ark approach, they worked with artists such as Chrysler, Light Asylum's Shannon Funchess, and Nitzer Ebb vocalist Douglas J. McCarthy to produce 12 songs in all.

"It was very deliberate," Miller says. "We had to know ahead of time what the protocol was."

"It was always to be six artists," Kuperus adds. "We didn't know if it would work, but it sounded good on paper that we would write two songs together."

Not having to produce a polished product at the end was liberating, they both agree, expressing admiration in particular for Chrysler's skills.

"What's amazing about her theremin-playing is sometimes you can't differentiate if she's playing the theremin or if she's singing," Kuperus says. "The machine and herself are one complete unit."

"A new level of woman-machine," Miller says.

As Kuperus' stage presence is formidable and impossibly distant, it's easy to see why that hybrid of musician and instrument would appeal to them. Still, she has described the stalkerish, lovelorn-cyborg song "Hand to Phone" as her "nemesis." While audiences might clamor to hear it, she says that if you want to move forward as an artist — and Adult. took a "hard left turn into no-wave" at one point — the early club hits might no longer fit the tenor of the set.

"It's taken 20 years to come back to it and say it's kind of fun to play now," she confesses.

Undoubtedly, no performer wants to walk off a stage and hear an audience member express disappointment that they didn't get to hear Song X. (It's really rude.) But while entertainers working within the confines of pop can be expected to come back out for a greatest-hits-studded encore, that's less true with artists like Adult. At the same time, they're clearly delighted for this tour and the chance to perform cuts from *This Behavior* for wider audiences. At the New York show, Miller and Kuperus are even sharing a bill with Genesis P-Orridge of Psychic TV, who they became friends with after inviting her to a performance of the soundtrack to a horror film they'd scored.

"We said, 'We think you'll like it, and we'll put you on the list if you want,' and she wrote back, 'Yes, please!'" Miller recalls. "After the show, I said, 'I really can't believe you came,' and she said, 'You really can't believe how little people offer things to me because they're afraid of me.' "

So after *Detroit House Guest,* Kuperus nad Miller resolved not to be wary of telling people out of the blue that they respect their work or inviting other musicians to see theirs.

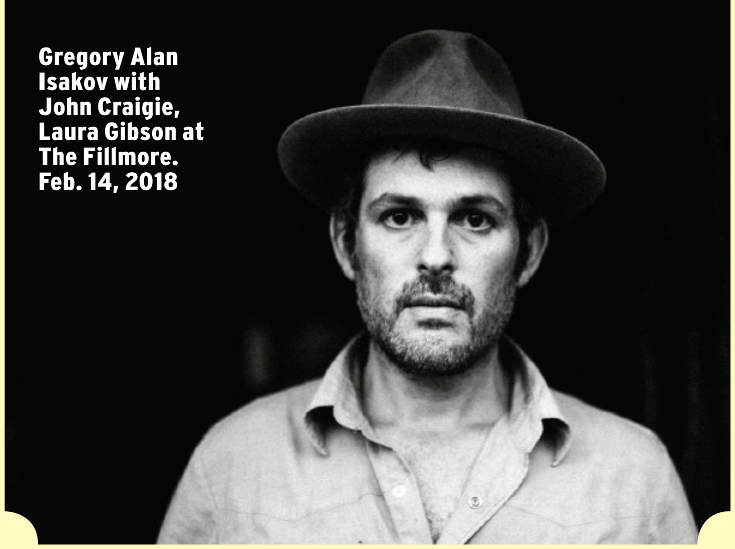
"There are so many wonderful people in the industry who have no ego whatsoever," Miller says, "and even though we look austere and severe, we don't, either."

Adult., supporting
Cold Cave with VOWWS,
Sunday, Feb. 17, 8 p.m.,
at the Chapel, 777 Valencia St.
$25-$28, thechapelsf.com

MUSIC CONCERT & CLUB LISTINGS

Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

SF WEEKLY'S SHOW OF THE WEEK



Gregory Alan Isakov with John Craigie, Laura Gibson at The Fillmore. Feb. 14, 2018

Rebecca Caridad

CONCERTS

THURSDAY, FEB. 14

Gregory Alan Isakov: W/ John Craigie, Laura Gibson, 8 p.m., $32.50. The Fillmore, 1805 Geary, San Francisco.

J Boog: W/ EarthKry, Eddy Dyno, 8 p.m., $32-$40. Warfield Theatre, 982 Market, San Francisco.

Night Fishing: Ostara: 7 p.m., $125. The Midway, 900 Marin, San Francisco.

Rhye: W/ Rum Gold, 9 p.m., $40. August Hall, 420 Mason St, San Francisco.

FRIDAY, FEB. 15

Dark Star Orchestra: 8 p.m., $29.75-$50. Warfield Theatre, 982 Market, San Francisco.

Gregory Alan Isakov: W/ John Craigie, Laura Gibson, 8 p.m., $32.50. The Fillmore, 1805 Geary, San Francisco.

SATURDAY, FEB. 16

Dark Star Orchestra: 8 p.m., $29.75-$50. Warfield Theatre, 982 Market, San Francisco.

Kacey Musgraves: 8 p.m., $190-$342.50. The Masonic, 1111 California, San Francisco.

Salted: W/ Tony Humphries, Miguel Migs, Julius Papp, 10 p.m., $15. The Midway, 900 Marin, San Francisco.

Sex Cells: W/ Hercules & Love Affair (Dj Set), Light Asylum (Live), Sateen (Live), Matthew Pernicano & Danny Lethal, 9 p.m., $25. Mezzanine, 444 Jessie, San Francisco.

Sweet Plot: W/ Pamela Parker, Dogs and Fishes, 9 p.m., $20. The Independent, 628 Divisadero, San Francisco.

Tribalistas: 9 p.m., $63. The Fillmore, 1805 Geary, San Francisco.

Tritonal: W/ Shaun Frank, APEK, SJ, 8 p.m., $40. Fox Theatre, 2215 Broadway, Redwood City.

SUNDAY, FEB. 17

Ja Rule & Ashanti: 8 p.m., $49.50-$165. Warfield Theatre, 982 Market, San Francisco.

Tribalistas: 8 p.m., $63. The Fillmore, 1805 Geary, San Francisco.

TUESDAY, FEB. 19

Ella Mai: W/ Kiana Lede, Lucky Daye, 8 p.m., $29. Fox Theatre, 2215 Broadway, Redwood City.

WEDNESDAY, FEB. 20

Pedro The Lion: W/ Tomberlin, 8 p.m., $30. The Independent, 628 Divisadero, San Francisco.

THURSDAY, FEB. 14

ROCK

Atlas Cafe: 3049 20th St., San Francisco. Jinx Jones & Jessica Rose, second Thursday of every month, 8 p.m., free.

Bazaar Cafe: 5927 California, San Francisco. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

Bottom of the Hill: 1233 17th St., San Francisco. Shaynie Rhoads, w/ Lindsay Alexis, Alia Faye, 9 p.m., $10.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Scott Pemberton, w/ Lonesome Locomotive, 9 p.m., $15.

The Chapel: 777 Valencia, San Francisco. Post Animal, w/ Ron Gallo, 9 p.m., $18.

The Condor Club: 560 Broadway, San Francisco. The Bloozdogz, Fridays, 3-7 p.m.; Thursdays, 4-7 p.m., Free.

Make-Out Room: 3225 22nd St., San Francisco. "Dub Riot," w/ Thee Vexed One & DJ Dartajax, second Thursday of every month, 6 p.m., free; "Festival '68," w/ Revival Sound System, second Thursday of every month, 10 p.m., free.

Monarch: 101 Sixth St., San Francisco. Smoked Out Soul, 9 p.m., $5, smokedoutsoulmusic@gmail.com; Valentine's Day with Cassandra Lewis, w/ Aima the Dreamer, Dakini Star, 10 p.m., $15.

Plough & Stars: 116 Clement, San Francisco. Emperor Norton Céilí Band, second Thursday of every month, 9 p.m.

The Regency Ballroom: 1300 Van Ness Avenue, San Francisco. Valentine's Day with The Dream, 9 p.m., $50.

Slim's: 333 11th St., San Francisco. Juan Son, w/ Y La Bamba, 8 p.m., $20.

Space 550: 550 Barneveld, San Francisco. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5.

DANCE

1015 Folsom: 1015 Folsom, San Francisco. Yung Bae, w/ Flamingosis, Baba Stiltz, 9 p.m., $25.

Aunt Charlie's Lounge: 133 Turk, San Francisco. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

The Cafe: 2369 Market, San Francisco. "Picante," w/ DJ Marco & guest DJs, 9 p.m.-2 a.m., Free.

Cat Club: 1190 Folsom, San Francisco. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.).

The Great Northern: 119 Utah, San Francisco. Move It or Lose It, w/ Emanate, Dominic M, Bairfro, 9 p.m., $10.

Holy Cow: 1535 Folsom, San Francisco. Takeover Thursday, 10 p.m.-2 a.m.

Infusion Lounge: 124 Ellis, San Francisco. Wild Thought Thursdays, 10 p.m., $10.

Love + Propaganda: 85 Campton Place, San Francisco. Computer Love, Free.

The Luggage Store: 1007 Market, San Francisco. LSG New Music Series, 8 p.m., $6.

Madrone Art Bar: 500 Divisadero, San Francisco. "Tropicana," w/ El Kool Kyle & DJ Santero, second and fourth Thursday of every month, 9 p.m., Free.

Neck of the Woods: 406 Clement, San Francisco. Thirst Trap Thursday, The latest hip-hop and Top 40 jams with DJ Eric Brian, 9 p.m., Free.

Pop's Bar: 2800 24th St., San Francisco. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free.

Public Works: 161 Erie, San Francisco. Nightmares on Wax (DJ set), Nightmares on Wax drops in with a DJ set as part of the legendary Back To Mine compilation mix tour., 9:30 p.m., $22; Nightmares on Wax, 9:30 p.m., $15.

Q Bar: 456 Castro, San Francisco. "Throwback Thursdays," w/ DJ Jorge Terez, 9 p.m.-2 a.m., Free.

Raven: 1151 Folsom, San Francisco. "1999," w/ DJ Mark Andrus., 9 p.m., Free.

Temple: 540 Howard, San Francisco. "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco. "Bubble," 10 p.m., free.

Wish: 1539 Folsom, San Francisco. Hood Riddance, w/ JDirra, WEi, 9 p.m., Free, info@wishsf.com; House Love | 4th Tuesdays at Wish, House Love Monthly w/ STOA + LAUS, Every fourth Thursday, 10 p.m., Free, wishsfevents@gmail.com.

HIP-HOP

John Colins: 138 Minna, San Francisco. "Groove Theory," w/ DJ Natural, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

JAZZ

Elite Cafe: 2049 Fillmore, San Francisco. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m., Free.

Exploratorium: Pier 15, San Francisco. Resonance: Unheard Sounds, Undiscovered Music, Aug. 13, 7 p.m., $25 (includes museum admission).

SFJAZZ Center: 201 Franklin, San Francisco. "Hotplate," second Thursday of every month, 8 & 9:30 p.m., $15-$20.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Latin Breeze, 8:30 p.m.

Zingari: 501 Post, San Francisco. Barbara Ochoa, 7:30 p.m., free.

FRIDAY, FEB. 15

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco. James Supercave, w/ Beauty Queen, Low Hum, 9 p.m., $20.

Cafe Du Nord: 2170 Market, San Francisco. Heartbreak Fest 2019, w/ Mint, Destroy Boys, The Band Ice Cream, The Moondrops, Uncle Chris, Thank You Come Again, No Room No Sweetener, and Glavin, 6:30 p.m., $15.

Cat Club: 1190 Folsom, San Francisco. Bauhausfest 2019 / 40 Years of Goth / Dancing Ghosts!, Friday February 15th join Dancing Ghosts, SF's Darkwave Dance Party, for the return of BAUHAUSFEST! A gathering of Bauhaus fans to celebrate the band's legacy through music, visuals, and dancing!, 9:30 p.m.-2:30 a.m., $5-$8, dancing.ghosts@gmail.com.

The Chapel: 777 Valencia, San Francisco. Pop Rocks, 9 p.m., $20.

The Chieftain: 198 Fifth St., San Francisco. Ivor Collins, 8 p.m.

The Condor Club: 560 Broadway, San Francisco. The Bloozdogz, Fridays, 3-7 p.m.; Thursdays, 4-7 p.m., Free.

Edinburgh Castle: 950 Geary, San Francisco. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free.

Great American Music Hall: 859 O'Farrell, San Francisco. Young Love, w/ Sophie Meiers, ROLE MODEL, UMI, niña, and Small Crush, 8 p.m., $20.

The Knockout: 3223 Mission, San Francisco. "Oldies Night," W/ DJs Primo, Daniel, Lost Cat, and friends, third Friday of every month, 10 p.m., $4.

LEVYstudio: 19 Heron, San Francisco. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15.

Make-Out Room: 3225 22nd St., San Francisco. "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, third Friday of every month, 10 p.m., $5-$10.

Plough & Stars: 116 Clement, San Francisco. "Bluegrass Bonanza," third Friday of every month, 9 p.m., $6-$10.

The Regency Ballroom: 1300 Van Ness Avenue, San Francisco. Toh Kay, Tomas Kalnoky of Streetlight Manifesto with Trio & String Quartet, 8 p.m., $33.

Slim's: 333 11th St., San Francisco. Broncho, w/ Pinky Pinky, 9 p.m., $20.

DANCE

1015 Folsom: 1015 Folsom, San Francisco. Yotto, 10 p.m., $20.

Audio: 316 11th St., San Francisco. Autograf, 9:30 p.m., $35.

Beaux: 2344 Market, San Francisco. "Manimal," 9 p.m., free before 10 p.m.

The Cafe: 2369 Market, San Francisco. I Candy, 9 p.m., $5.

Cat Club: 1190 Folsom, San Francisco. "Dancing Ghosts," w/ DJ Xander & guests, third Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.).

The Grand Nightclub: 520 Fourth St., San Francisco. Latino Fridays, World Class DJ's playing the best Latin Hits x Top 40 x Hip Hop, 10 p.m.-2 a.m., Free.

Infusion Lounge: 124 Ellis, San Francisco. "Flight Fridays," 10 p.m., $10.

Lone Star Saloon: 1354 Harrison, San Francisco. "Daddy Saddle," third Friday of every month, 9 p.m., free.

Monarch: 101 Sixth St., San Francisco. The Garden Party, w/ Sunshine Jones, 9:30 p.m., $15.

Origin: 1538 Fillmore, San Francisco. "OMGF," 9:30 p.m.

Public Works: 161 Erie, San Francisco. Stavroz, w/ Just Emma, Ramona Wouters, 9 p.m., $21; Stavroz (Live), W/ Just Emma & Ramona Wouters, 9 p.m.-3:30 a.m., $14 - $21; Club Lonely presents Textasy, 10 p.m., $15.

Q Bar: 456 Castro, San Francisco. "Hard," w/ DJ Haute Toddy, 9 p.m.-2 a.m., $3.

Raven: 1151 Folsom, San Francisco. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, info@ravenbarsf.com.

Slate Bar: 2925 16th St., San Francisco. Perfect Wave, Best New Dance Party in SF brought to you by Sheesh! Records: PERFECT WAVE House, Dance, Funk, Groove. Come dance the night away with resident Sañto and Special Guests ZMO and BertTheClerk!, 10 p.m.-2 a.m., Free-$5.

Space 550: 550 Barneveld, San Francisco. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m.

HIP-HOP

John Colins: 138 Minna, San Francisco. "Juicy," w/ DJ Mark Di Vita, third Friday of every month, 10 p.m., $5 (free before 11 p.m.).

The Lister: 77 Cambon Drive, San Francisco. Top 40 Dance Party, DJ Souljah & guests, spinning current & classic hip hop, top 40 hits. No Cover,

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JAZZ

Atlas Cafe: 3049 20th St., San Francisco. Josh Taylor & Friends, third Friday of every month, 7:30 p.m., free; Josh Taylor, third Friday of every month, 8-10 p.m., Free.

Audium: 1616 Bush, San Francisco. Audium 9, 8:30 p.m., $20.

Bird & Beckett: 653 Chenery, San Francisco. The Scott Foster Group, third Friday of every month, 5:30 p.m., $10 suggested donation per adult.

Bissap Baobab: 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Comstock Saloon: 155 Columbus, San Francisco. Gaucho, Mondays, Fridays, 8-11 p.m., Free.

Revolution Cafe: 3248 22nd St., San Francisco. Pangea Futbol Club, third Friday of every month, 9 p.m.

The Royale: 800 Post, San Francisco. Cyril Guiraud Quartet, third Friday of every month, 9 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco. Joyce Grant, 8 p.m., free.

SATURDAY, FEB. 16

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Dreamgirl, w/ Acid Tongue, Nyre, 9 p.m., $14.

The Chapel: 777 Valencia, San Francisco. Steve Gunn, w/ Sachiko Kanenobu, 9 p.m., $18.

Elbo Room: 647 Valencia, San Francisco. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, third Saturday of every month, 10 p.m., $10 ($5 in formal attire).

Neck of the Woods: 406 Clement, San Francisco. D.J. Williams' Shots Fired Band, 9 p.m., $17.

The Saloon: 1232 Grant, San Francisco. Tony Perez & Second Hand Smoke, third Saturday of every month, 4 p.m.

Slim's: 333 11th St., San Francisco. Danko Jones, w/ Nashville Pussy, Prima Donna, 9 p.m., $22.

DANCE

1015 Folsom: 1015 Folsom, San Francisco. Pura, Reggaeton, Merengue, Salsa, Bachata, Cumbia, Hip Hop, Top 40, $10; "Pura," 9 p.m., $20.

Audio: 316 11th St., San Francisco. Cherokee, w/ Foreign language, 9:30 p.m., $10.

Cat Club: 1190 Folsom, San Francisco. "New Wave City," w/ DJs Skip & Shindog, third Saturday of every month, 9 p.m., $7-$12.

DNA Lounge: 375 11th St., San Francisco. "Bootie S.F.," 9 p.m., $10-$20.

The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m.

The Great Northern: 119 Utah, San Francisco. Heat President's Day, 10 p.m., $40.

Holy Cow: 1535 Folsom, San Francisco. Holy Cow Saturday, Enjoy your favorite Hip Hop & Club Hits at high volume!, 10 p.m.-2 a.m., Free.

Infusion Lounge: 124 Ellis, San Francisco. SinfulSaturdays, 9 p.m.-2 a.m., Free, host@infusionlounge-sf.com; "Infusion Saturdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco. "Bounce!," 9 p.m., $3.

Madrone Art Bar: 500 Divisadero, San Francisco. "Fringe," w/ DJs Blondie K & subOctave, third Saturday of every month, 9 p.m., $5 (free before 10 p.m.).

Make-Out Room: 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.

The Midway: 900 Marin, San Francisco. Salted, Featuring Tony Humphries, Miguel Migs, & Julius Papp, 10 p.m., $10-$15.

Milk Bar: 1840 Haight, San Francisco. "The Queen Is Dead: A Tribute to the Music of Morrissey & The Smiths," w/ DJ Mario Muse & guests, third Saturday of every month, 9 p.m.

Monarch: 101 Sixth St., San Francisco. Tim Sweeney, w/ Makes Me Move, Anthony Mansfield, 9:30 p.m., $15.

Powerhouse: 1347 Folsom, San Francisco. "Beatpig," third Saturday of every month, 9 p.m.

Public Works: 161 Erie, San Francisco. "Non Stop Bhangra," w/ resident DJs Jimmy Love, Dholrhythms dance troupe, more (in the main room), third Saturday of every month, 9 p.m., $15-$20; An Intimate Night with Perfect Stranger, W/ Khromata, 9:30 p.m., $15 - $20; An Intimate Night with Perfect Stranger, w/ Khromata, 9:30 p.m., $20.

Q Bar: 456 Castro, San Francisco. "Saturgay," w/ DJ Stanley Frank, 9 p.m.-2 a.m., Free before 10pm, $3 after.

Raven: 1151 Folsom, San Francisco. Club Raven - Throwbacks & More, Video DJ Mark Andrus spinning throwback music videos & more!, 9 p.m.-2 a.m., $10, info@ravenbarsf.com.

The Regency Ballroom: 1300 Van Ness Avenue, San Francisco. Young Love with Cuco, w/ Peachy!, Love-Sadkid, Retrospect, KWE$T, 8 p.m., $35.

Rickshaw Stop: 155 Fell, San Francisco. "Gameboi S.F.," w/ VJ LaRock, third Saturday of every month, 9:30 p.m., $8-$15.

S.F. Eagle: 398 12th St., San Francisco. "Device," w/ resident DJ Tom Ass, third Saturday of every month, 9 p.m., $5 (free before 10 p.m. in leather/gear).

Slate Bar: 2925 16th St., San Francisco. No Valentines, w/ Tallbois, 9:30 p.m., Free.

Thee Parkside: 1600 17th St., San Francisco. Jenny Don't & The Spurs, w/ Shane Bergman & The Nice Tries, 9 p.m., $10.

Wish: 1539 Folsom, San Francisco. Electric Boogaloo, Funky, Tech, Deep & Dirty House music every third Saturday, third Saturday of every month, 10 p.m.-2 a.m., Free.

HIP-HOP

111 Minna Gallery: 111 Minna, San Francisco. "Shine," third Saturday of every month, 10 p.m.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Dretussin, w/ Danny Ali, Dblue, Jnetics, BertTheClerk, 10 p.m., Free before 11 w/ RSVP.

F8: 1192 Folsom, San Francisco. "Candy Rain," first and third Saturday of every month, 10 p.m., $3.

Great American Music Hall: 859 O'Farrell, San Francisco. Oliver Tree, 9 p.m., $20.

Holy Cow: 1535 Folsom, San Francisco. Cameo Fridays, Hip-hop from the 80's, 90's, and today's Top 40, 10 p.m.-2 a.m.

The Knockout: 3223 Mission, San Francisco. "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, third Saturday of every month, 10 p.m., $5.

The Lister: 77 Cambon Drive, San Francisco. 80's and 90's Throwback Party, w/ DJs and MCs, 9 p.m., Free.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

Audium: 1616 Bush, San Francisco. Audium 9, 8:30 p.m., $20.

Bissap Baobab: 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Burritt Room: 417 Stockton, San Francisco. Kamikaze Butterfly, 7 p.m.

Caffe Trieste: 601 Vallejo, San Francisco. Caffe Trieste Saturday Concert, 2 p.m.

The Chieftain: 198 Fifth St., San Francisco. Damir, 8 p.m.

Lou's Fish Shack: 300 Jefferson, San Francisco. Willie G, 8 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9 p.m.

Rebecca Caridad

Indie folk

GREGORY ALAN ISAKOV

(with Laura Gibson) 8 p.m., Friday, Feb. 15, at The Fillmore. $32.50; thefillmore.com

Offering a brand of melancholic Americana and atmospheric folk, Gregory Alan Isakov heartily captures the everyman-spirit of greats like Bruce Springsteen and Neil Young. The independent farmer and singer-songwriter was born in Johannesburg but reared in Philadelphia, touring with a rock band at 16 before settling in Colorado to focus on his solo career. Isakov's 2003 debut album, *Rust Colored Stones* — along with all his subsequent albums — would be released on his own Suitcase Town Music label, a demonstration of his commitment to self-reliance and a DIY ethic. Isakov's 2007 album, *That Sea, the Gambler,* was his breakthrough effort, a moody journey through desolate indie folk anchored by Isakov's warmly human lyricism. In 2016, he teamed up with the Colorado Symphony for a tour and subsequent album in which Isakov ambitiously reworked prior material to give his story-driven songs a new cinematic feeling, all in an orchestral setting. *Evening Machines,* Isakov's most recent album, hears the musician return with emotionally contemplative material within a carefully produced atmosphere that emphasizes the smaller details lurking in the album's brooding soundscape.

Tim Casagrande

Space 550: 550 Barneveld, San Francisco. "Club Fuego," 8 p.m.

SUNDAY, FEB. 17

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Cocker Power, w/ The Bye Bye Blackbirds, Trip Wire, Krudwerk, 3 p.m., $20.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Lalo, w/ xKiinga, 6 p.m., $13.

The Chapel: 777 Valencia, San Francisco. Cold Cave, w/ ADULT., VOWWS, 8 p.m., $28.

Club Deluxe: 1511 Haight, San Francisco. The Luxomatics, 6 p.m., free.

The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.; Silvia C, third Sunday of every month, 9:30 p.m.

Slim's: 333 11th St., San Francisco. Cavetown, w/ NoSo, The Lemon Boy Tour, 8 p.m., $22.

Space 550: 550 Barneveld, San Francisco. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5.

DANCE

Audio: 316 11th St., San Francisco. Honey Soundsystem's annual President's Day Sunday, w/ Evan Baggs, Ketiov, CCL, Jason Kendig, and Jackie House, 9 p.m., $10.

Beaux: 2344 Market, San Francisco. "Big Top," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco. So Stoked for Love 2019, w/ Richard Durand, Glitch Black, Jimni Cricket, 7 p.m., $30.

The Edge: 4149 18th St., San Francisco. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

El Valenciano: 1153 Valencia, San Francisco. Rincon Cuba Descarga (Cuban Dance Party) celebrating 2018 San Francisco Bay Area Cuban Festival, Join us in celebrating the 2018 San Francisco Bay Area Cuban Festival. Special Sunday Party on October 21st from 6-11pm at El Valenciano (1153 Valencia, San Francisco). Come to enjoy our music, food and cultural heritage., This Sunday, live music by Son Chévere (Son group) and Sentimiento y Manana (Changüi group)., Sundays, 5-11 p.m. Continues through Dec. 29, $10, sanfranciscobacubanfestival@gmail.com; Cuba Descarga Salsa Dance Party, Every Sunday live music, Sundays, 6-11 p.m. Continues through Dec. 27, $10, cultucuba@gmail.com.

F8: 1192 Folsom, San Francisco. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.

The Great Northern: 119 Utah, San Francisco. Outerlimits, w/ Wolf + Lamb, Nick Monaco, Little Boots, Jozif, 2 p.m., $25.

Holy Cow: 1535 Folsom, San Francisco. Holy Sundays, Day and night club party, Sundays, 3-9 p.m.

The Knockout: 3223 Mission, San Francisco. "Sweater Funk," 10 p.m., free.

Lookout: 3600 16th St., San Francisco. "Jock," Sundays, 3-8 p.m., $2.

MatrixFillmore: 3138 Fillmore, San Francisco. "Bounce," 10 p.m.

The Regency Ballroom: 1300 Van Ness Avenue, San Francisco. Aurora, w/ Talos, Kingsbury, 8 p.m., $20.

S.F. Eagle: 398 12th St., San Francisco. "Disco Daddy," w/ DJ Bus Station John, third Sunday of every month, 7 p.m., $5.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco. The Hot Baked Goods, third Sunday of every month, 6 p.m., free; The Hot Baked Goods, first and third Sunday of every month, 6 p.m., free.

Bissap Baobab: 3372 19th St., San Francisco. "Brazil & Beyond," 7 p.m., free.

Brenda's French Soul Food: 652 Polk, San Francisco. Gaucho, Sundays, 5-8 p.m., Free.

The Chieftain: 198 Fifth St., San Francisco. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco. Sunday Sessions, 10 p.m., free.

Plough & Stars: 116 Clement, San Francisco. Seisiún, 9 p.m.

Revolution Cafe: 3248 22nd St., San Francisco. The Balkan Evening, 8:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9 p.m., free.

Thirsty Bear Brewing Company: 661 Howard, San Francisco. The Flamenco Room, 7:30 & 8:30 p.m.

MONDAY, FEB. 18

ROCK

Amnesia: 853 Valencia, San Francisco. Windy Hill, third Monday of every month, 9 p.m., free.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco. Damir, 10 p.m.

Make-Out Room: 3225 22nd St., San Francisco. "Sad Bastard Club," w/ Tom Heyman & guests, third Monday of every month, 7:30 p.m., free; "Whiskey River," w/ DJ Handlebars & Pretty Ricky, third Monday of every month, 10 p.m., free.

The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.; The Bachelors, 9:30 p.m.

DANCE

Beaux: 2344 Market, San Francisco. "Opulence," 9 p.m., free.

Delirium Cocktails: 3139 16th St., San Francisco. "Null & Void," w/ resident DJs Bite Mark & Erix, third Monday of every month, 10 p.m., free.

DNA Lounge: 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5.

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

Oasis: 298 11th St., San Francisco. "Beat It!: An '80s Night," 8 p.m., free.

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10 p.m., free.

Underground SF: 424 Haight, San Francisco. "Sissy Bar," w/ resident DJs Bubbles & Christina, first and third Monday of every month, 9 p.m., free.

JAZZ

The Chieftain: 198 Fifth St., San Francisco. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

Comstock Saloon: 155 Columbus, San Francisco. Gaucho, Mondays, Fridays, 8-11 p.m., Free.

Hotel Utah: 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.

Neck of the Woods: 406 Clement, San Francisco. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Steve Nelson Trio Jam Session, 8 p.m.

TUESDAY, FEB. 19

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Serengeti, w/ Jel, Rose Cherami, Wolf Langis, 8:30 p.m., $14.

Great American Music Hall: 859 O'Farrell, San Francisco. Bones, w/ Fifty Grand, Drew The Architect, Cat Soup and Curtis Heron, 8 p.m., $25.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco. The Stan Erhart Band, 10 p.m.

Madrone Art Bar: 500 Divisadero, San Francisco. The Crow Eaters, 7 p.m., free.

The Saloon: 1232 Grant, San Francisco. G.G. Amos Duo, 4 p.m.; Lisa Kindred, third Tuesday of every month, 9:30 p.m.

Slim's: 333 11th St., San Francisco. Joji, w/ rei brown, 8 p.m., $30.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5.

Beaux: 2344 Market, San Francisco. "Cock Shot," 9 p.m., free.

F8: 1192 Folsom, San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.).

Infusion Lounge: 124 Ellis, San Francisco. "Startup Tuesdays," 10 p.m., free with RSVP.

Make-Out Room: 3225 22nd St., San Francisco. "Cumbia Jams," w/ DJs Lizzy Primo + friends, third Tuesday of every month, 9:30 p.m.-2 a.m., Free.

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5.

Monarch: 101 Sixth St., San Francisco. "Soundpieces," 10 p.m.; Soundpieces, 10 p.m., $10.

Pop's Bar: 2800 24th St., San Francisco. "Music Therapy," w/ DJ Clave, 9 p.m.-1:30 a.m., Free.

Swig: 571 Geary, San Francisco. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free.

Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Sara Kashani, w/ Kiing Sky, 9 p.m., $13.

Raven: 1151 Folsom, San Francisco. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

JAZZ

Art rock

MIYA FOLICK

8 p.m., Saturday, Feb. 16, at Rickshaw Stop. $12; rickshawstop.com

Sure to become the next indie-rock powerhouse owing to her stunning voice and proven creative versatility, Miya Folick is fresh off a watershed year. Her debut album, *Premonitions*, earned widespread acclaim, with critics singling out its potential crossover appeal. The Santa Ana-born singer and instrumentalist began writing music after dropping out of New York University, also learning how to play guitar professionally. In 2015, she released her debut EP, *Strange Darling*, a lo-fi, dream-pop-drenched effort pleasantly reminiscent of Mazzy Star. The following EP, *Give It to Me*, hears a confident Folick display the sheer capability of her voice, perfectly matched with a welcome storm of distorted guitars and upbeat energy. After much anticipation, Folick released her revelatory debut studio album *Premonitions* last October, a sonically dynamic collection of 10 songs that advocate for self-empowerment and the honest challenges that come with doing so. Folick's sincere lyricism elevates the album to soaring heights while maintaining impeccable pop tendencies that makes *Premonitions* an unabashedly fun listen that can only leave you excited for Folick's artistic growth. ***Tim Casagrande***

Club Deluxe: 1511 Haight, San Francisco. Smith Dobson, 10 p.m., free.

Elbo Room: 647 Valencia, San Francisco. “Porreta!,” all night forró party with DJs Carioca & Lucio K, third Tuesday of every month, 9 p.m., $7.

WEDNESDAY, FEB. 20

ROCK

Biscuits & Blues: 401 Mason, San Francisco. Bay City Blues, w/ Chris Cain, 7:30 & 9:30 p.m., $20.

Bottom of the Hill: 1233 17th St., San Francisco. Mike Krol, w/ Vertical Scratchers, Neutrals, 9 p.m., $12.

The Chapel: 777 Valencia, San Francisco. Daniel Romano, w/ Thayer Sarrano, 8 p.m., $17.

Edinburgh Castle: 950 Geary, San Francisco. “The 45 Slew,” w/ resident DJs Micah Aza & Al Lover, first and third Wednesday of every month, 10 p.m., free.

Hotel Utah: 500 Fourth St., San Francisco. FBGM, w/ Harlow's Monkeys (closing set) /Frida Precariat / Remember Karen, 8 p.m., $10, hotelutahevents@gmail.com.

The Lucky Horseshoe: 453 Cortland, San Francisco. Rock and Blues Jam with Ed Ivey, This classic blues & funk jam session is a popular mid-week event featuring great local blues players. No cover ever!, 8 p.m.-1:30 a.m., Free, Info@theluckyhorseshoe.com.

The Regency Ballroom: 1300 Van Ness Avenue, San Francisco. Panda Bear, w/ Flaccid Mojo, 8:30 p.m., $25.

The Royal Cuckoo: 3202 Mission, San Francisco. Big Bones & Chris Siebert, Every other Wednesday, 7:30 p.m., free.

Swedish American Hall: 2174 Market, San Francisco. Njomza, 7:30 p.m., $18.

DANCE

Beaux: 2344 Market, San Francisco. “Pussy Party,” w/ Sasha, Ms. Jackson, and guests, 9 p.m., free.

Bissap Baobab: 3372 19th St., San Francisco. “Baobab!,” timba dance party with DJ WaltDigz, 10 p.m., $5.

Cat Club: 1190 Folsom, San Francisco. “Bondage-A-Go-Go,” w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10.

City Nights: 715 Harrison, San Francisco. “EPR,” 18+ dance party, 9 p.m., $10-$20.

F8: 1192 Folsom, San Francisco. “Housepitality,” 9 p.m., $5-$10.

Infusion Lounge: 124 Ellis, San Francisco. Industry Night, 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco. “Juicy,” 9 p.m.-2 a.m., Free.

Raven: 1151 Folsom, San Francisco. “Wayback Wednesday,” w/ DJ Mark Andrus, 8 p.m., free.

Wish: 1539 Folsom, San Francisco. “EQ Wednesdays,” 10 p.m., free.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Azchike, w/ FVBE, 8 p.m., $15.

JAZZ

Amnesia: 853 Valencia, San Francisco. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

The Cafe: 2369 Market, San Francisco. “Latin Lounge,” Wednesdays, 5-10 p.m.

Club Deluxe: 1511 Haight, San Francisco. Patrick Wolff, 10 p.m., free.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco. “Bachatalicious,” 7 p.m., $5-$10.

Le Colonial: 20 Cosmo, San Francisco. David Byrd and Byrds of a Feather, Wednesdays, 7-10 p.m., Free.

The Saloon: 1232 Grant, San Francisco. Zach Brough & Friends, 4 p.m.

Savanna Jazz: 2937 Mission St., San Francisco. Abe Imansia Jazz Group, Wednesdays, 7:30-11:30 p.m.

Scopo Divino: 2800 California Street, San Francisco. Steve Nelson Trio, Wednesdays, 7-10 p.m., free, tim@scopodivino.com.

Top of the Mark: One Nob Hill, 999 California, San Francisco. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

Indie rock

BRONCHO

8 p.m., Friday, Feb. 15, at Slim's. $17; slimspresents.com

Gleefully erratic and driven by endless energy matched with limitless creative ambition, Broncho's idiosyncratic style of punk-smacked art rock has kept them as one of indie-rock's most consistently engrossing bands since their start in 2010. Founded in Oklahoma by singer and guitarist Ryan Lindsey as a result of lackadaisical recording sessions with friends, Broncho's 2013 debut album, *Can't Get Past The Lips*, is a crunchy and anthemic dosage of quality lo-fi rock that hints at the knack for experimentation that subsequent releases would explore further. The following year, Broncho released *Just Hip Enough to Be a Woman*, a surreal but deliriously catchy effort that almost sounds like Billy Idol and Jarvis Cocker came together to record a proto-punk album. While retaining the quirky sensibilities of their past albums, Broncho's latest record *Bad Behavior* hears the group channel T. Rex and Gary Numan for a decisively more mature record that reflects on today's tense political and cultural climate in a tongue-in-cheek manner that only Lindsey could properly handle. *Bad Behavior* may be Broncho's most refined album to date, but the group still has their trademark sense of playfulness. ***Tim Casagrande***

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THE DOLL

by Dan Savage

I am a 56-year-old heterosexual man, and I have lived with ALS for the past six years. I am either in a wheelchair or in a hospital bed, and I have very little motor ability in my limbs. Like most or all male ALS patients, I still have full sensory ability, including a fully functioning penis. Are there safe websites or groups I can connect with that deal with helping paralytics like me find people who are interested in hooking up? I'm talking about people who have a fetish for paralytics. I know that some people have a thing for amputees; I imagine there's a fetish for any number of diseases or afflictions. When I was healthy, I was into light bondage. That seems like a redundancy now, but I can still get into dress-up and role-play. I would be cool if someone was into the whole bathing, grooming, dressing thing, and whatever baby-doll fantasy they might have. Hell, I'd be happy if someone just wanted to give me a pity fuck!

Realistic About Getting Dominated Or Lustfully Laid

"I struggled to find any specific online groups with respect to ALS and sexuality," said Andrew Gurza, a disability awareness consultant and the host of *Disability After Dark*, a terrific podcast that explores and celebrates the sexual agency and desirability of people with disabilities. "But what RAGDOLL is looking for might not be directly related to his specific disability. It sounds like he is looking to engage with a community of people called 'devotees.' These individuals are attracted to people primarily because of their disabilities, and that might be what he is looking for. I know a couple who used a devotee website to find each other, who dated and eventually married."

If you're open to playing with a devotee, RAGDOLL, Gurza suggests checking out Paradevo (paradevo.net), a website for "female devotees and gay male devotees" of disabled men.

"Many disabled people have also set up profiles on sites like FetLife to explore not only their fetishistic sides, but also how their disabled identities can complement and play a role in that," said Gurza.

Now, many people, disabled and otherwise, look down on devotees, who are often accused of fetishizing disability and objectifying disabled people. But people who are exclusively attracted to the able-bodied and/or the conventionally attractive are rarely accused of fetishizing the able and ambulatory or objectifying the facially symmetrical. Which is why it has always seemed to me—and Gurza agrees with me on this point—that if being with someone who is turned on by your *whatever-the-fuck* is good enough for the able-bodied, it's good enough for people with disabilities. Provided of course that, able or disabled, we're appreciated for *everything* we bring to the table or the chair or the bed.

Ryan Honick, a disability advocate and public speaker, doesn't think you should limit your search to websites aimed exclusively at the disability community.

"It's estimated that one in five people have a disability," said Honick. "And when I think about how challenging dating can be anyway—disability notwithstanding—my immediate thought is that RAGDOLL shouldn't exclude 80 percent of the population from his search. So I would encourage him to use some of the mainstream apps—like Tinder, OkCupid, Bumble, or Match—and put what he's after front and center."

Honick would caution other disabled people that putting your disability front and center—even on mainstream dating apps—is likely to attract the attention of devotees.

"RAGDOLL doesn't seem like he would mind being with a devotee," said Honick. "But those of us who *do* mind need to be a little more discerning. I've inadvertently attracted a fair number of people with a devotee fetish, and it honestly squicked me out."

Zooming out for a second: Safety is always a concern when inviting a stranger over for sex, RAGDOLL, even for the non-disabled. In addition to attracting the attention of a few good and decent people, devotees or not, your relative helplessness could attract the attention of a predator. So before inviting anyone over, get their real name and their real phone number. Then share that information with a trusted friend—someone who can check in with you before and after a date—and let your potential new fuck buddy know you're sharing their info with a trusted friend.

Second to last word goes to Honick: "Another option, if it's available to RAGDOLL and he's open to it, would be hiring a sex worker."

And the last word goes to Gurza: "RAGDOLL shouldn't resign himself to the idea that he's a 'pity fuck.' His desires as a disabled man have full value and worth. And I want him to know, as a fellow disabled man, that he can have a fulfilling sex life and that someone out there does find him attractive."

Follow Andrew Gurza on Twitter @AndrewGurza, and follow Ryan Honick on Twitter @RyanLHonick.

I'm interested in mummification—being covered in layers of plastic wrap and duct tape—but I am not interested in sexual activity. I created an account on what I have been told is the most popular hookup app for kinky gay men. I am not interested in sex with any gender. How can I determine if someone who agrees to mummify me can be trusted not to initiate sexual activity?

Wannabe Rare Aspie Perv

I assume the app you're using is Recon, WRAP, as it's the most popular hookup app for kinky gay and bi men. There are "FRIENDS" listings in the lower right-hand corner of each profile. Contact the friends of anyone you're interested in playing with and ask for a reference. Is this guy skilled, can he be trusted, does he respect limits, etc. If the answers are yes, yes, and yes, you can most likely trust him.

On the Lovecast, Dan chats with Eric Leue from the Free Speech Coalition: savagelovecast.com.

E-mail Dan Savage: mail@savagelove.net
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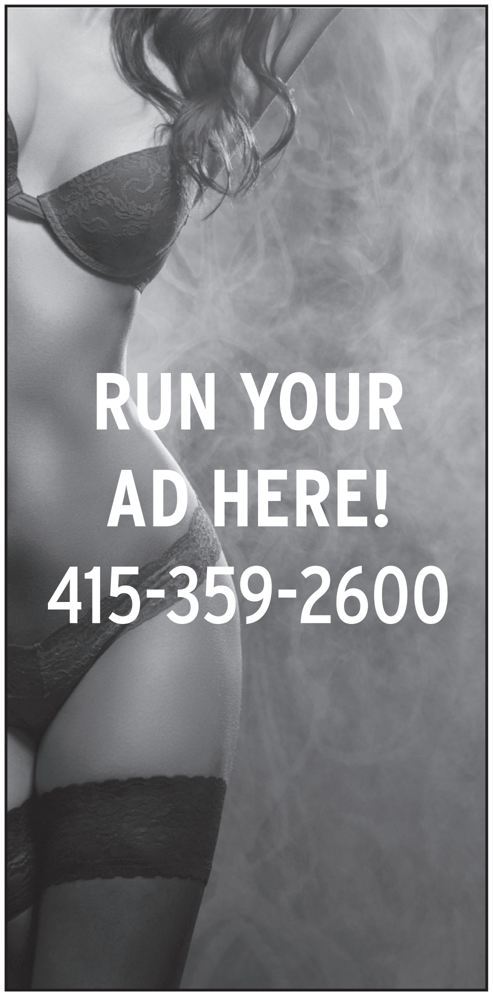

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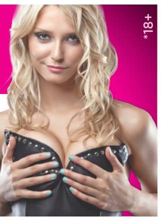

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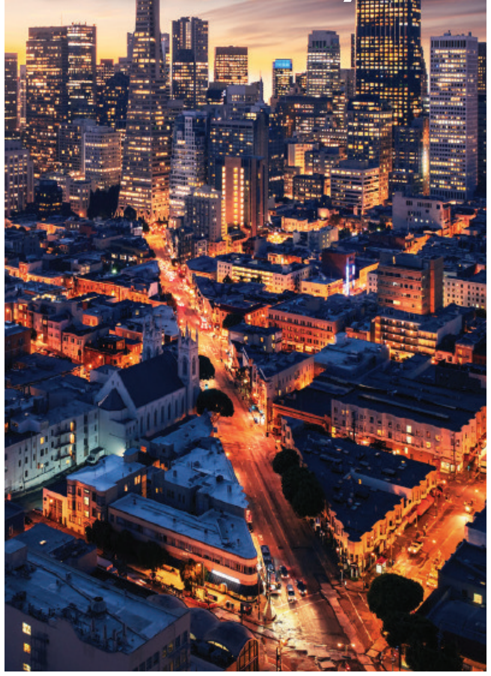

FICTITIOUS BUSINESS NAMES

FICTITIOUS BUSINESS NAME STATEMENT

File No. A-0385176-00
Fictitious Business Name(s):
Sunset Media Preservation, 1342 26th Ave #4 San Francisco CA 94122, County of San Francisco
Registered Owner(s):
George Brenden Fox, 1342 26th Ave #4 San Francisco CA 94122
The business is conducted by: An individual
The registrant commenced to transact business under the fictitious business name or names listed above on 2-8-19
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ George B Fox
This statement was filed with the San Francisco County Clerk on February 8, 2019
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
2/14, 2/21, 2/28, 3/7/19
CNS-3221803#
SAN FRANCISCO WEEKLY

FICTITIOUS BUSINESS NAME STATEMENT

File No. A-0385098-00
Fictitious Business Name(s):
White Hill Concrete Pumping, 16 Bannock St., San Francisco, CA 94112, County of San Francisco
Registered Owner(s):
Jose Medrano, 16 Bannock St., San Francisco, CA 94112
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on 2/04/19
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Jose E. Medrano
This statement was filed with the San Francisco County Clerk on February 4, 2019
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
2/14, 2/21, 2/28, 3/7/19
CNS-3221372#
SAN FRANCISCO WEEKLY

FICTITIOUS BUSINESS NAME STATEMENT

File No. A-0385075-00
Fictitious Business Name(s):
SPL Construction SF, 380 Missouri St., San Francisco, CA 94107, County of San Francisco
Registered Owner(s):
Darc Ventures, Inc. (CA), 380 Missouri St., San Francisco, CA 94107
The business is conducted by: a corporation
The registrant commenced to transact business under the fictitious business name or names listed above on 6/1/2018
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ David Rittenhouse, Pres/CEO
Darc Ventures, Inc.
This statement was filed with the San Francisco County Clerk on February 1, 2019
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
2/14, 2/21, 2/28, 3/7/19
CNS-3219713#
SAN FRANCISCO WEEKLY

FICTITIOUS BUSINESS NAME STATEMENT

File No. A-0384857-00
Fictitious Business Name(s):
Toby's Plate, 2848 Sacramento St., San Francisco, CA 94115, County of San Francisco
Registered Owner(s):
Toby Eyre, 2848 Sacramento St., San Francisco, CA 94115
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on 1/18/19.
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Toby Eyre
This statement was filed with the San Francisco County Clerk on January 18, 2019.
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
1/31, 2/7, 2/14, 2/21/19
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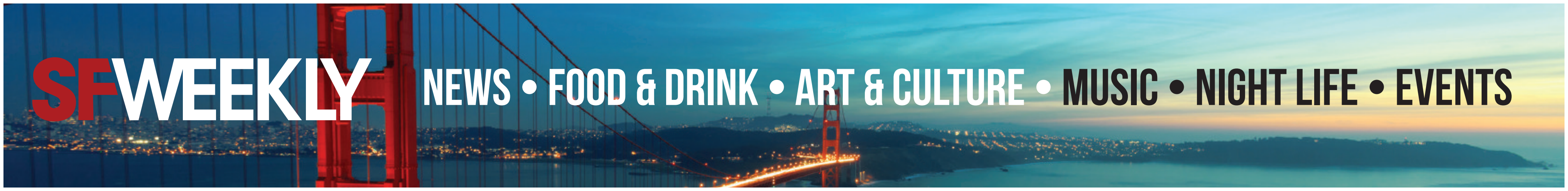
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The ideal candidate will be a team player who possesses excellent social skills, communications skills, and is outgoing, responsible, and capable of multitasking.

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